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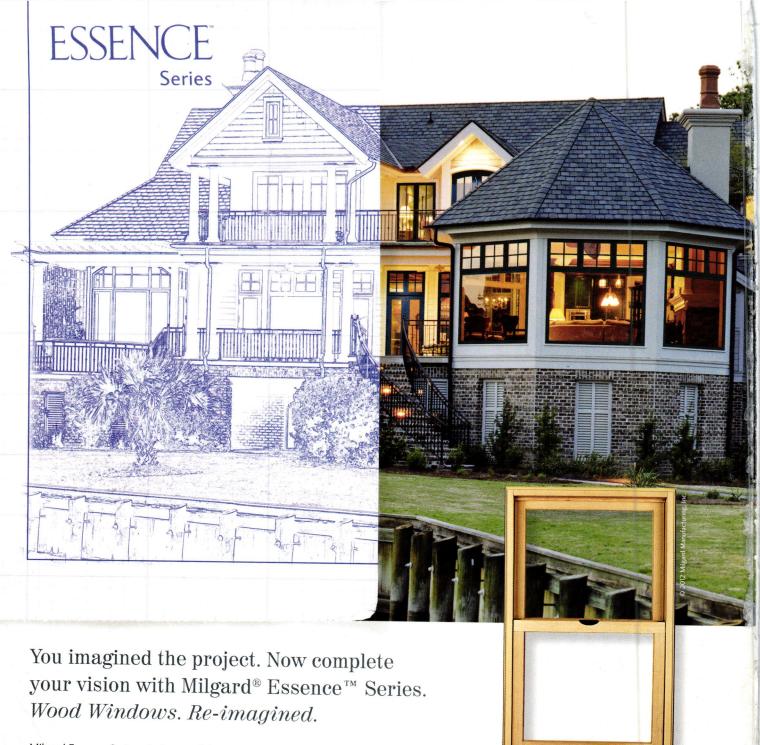
the journal of the american institute of architects california council

(an arcCA Handbook) On Good Behavior

- ✓ Ethics for Architects: Introductory Comments
 ✓ User Research
 ✓ Design Ethics in Disasters
 ✓ Choices

- on Supplanting Law and Courtesy Flakiness and the Obnoxiously Busy When What Is Really Needed Invited or Impose

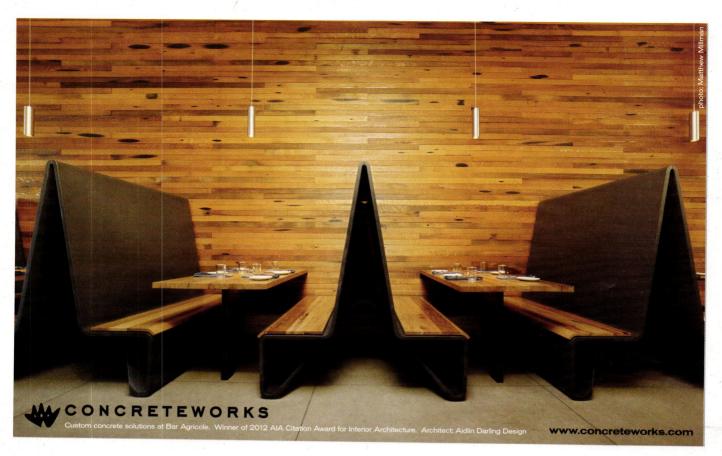
- ✓ Ten Rules for Social Media Etiquette
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 ✓ On Bragging ✓ Codes of Conduct
 ✓ Crank Call an Architect
 ✓ Coda: To Act Out of Love, Not Fear

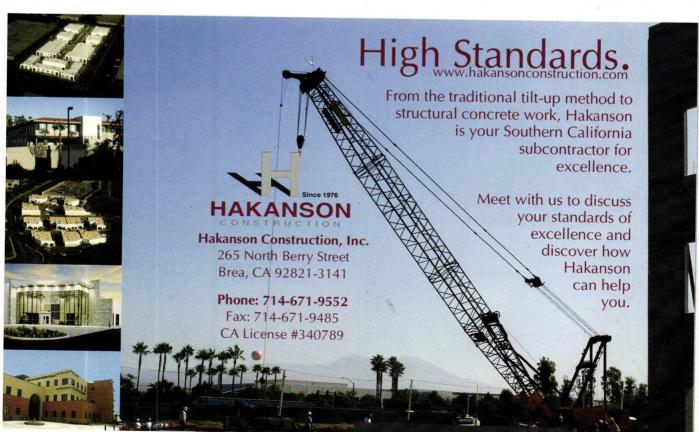


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arcCA, the journal of the American Institute of Architects California Council, is dedicated to exploring ideas, issues, and projects relevant to the practice of architecture in California. arcCA focuses quarterly editions on professional practice, the architect in the community, the AIACC Design Awards, and works/sectors.

arcca

2012 annual

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Comment

Faithful readers of **arcCA** will have noticed that this is the first—and indeed the only—issue of the journal for 2012, though it has likely arrived in 2013. Consider it a New Year's gift. If you have been slow to settle on your New Year's resolutions, perhaps it may prompt you.

We're calling it "On Good Behavior," and it elides the realms of ethics and etiquette. I had imagined that there might be a common etymology for these terms, but such doesn't prove to be the case. "Ethics," as you probably know, is from the Greek *ethika*, a shortened form of *ethike tekhne*, the moral art, with *ethika* itself coming from *ethos*, "character," especially (as used in English) the "character and spirit of a people"—this from Eric Partridge's wonderful *Origins: a Short Etymological Dictionary of Modern English*. "Etiquette," on the other hand, comes from the French, in which Partridge traces this lineage: "a label, a ticket, hence certain labels implying a certain order, a certain rank, hence . . . court ceremonial, hence formal good manners."

As Thomas Fisher points out in "Ethics for Architects: Introductory Comments," etiquette can, at times, serve to obscure deeper problems behind a façade of "just getting along." More cynically, it can become an enabler of meanness, as Oscar Wilde observes in his inversion of one customary definition of a gentleman: "A gentleman is one who never hurts anyone's feelings unintentionally."

I continue to believe, however, that etiquette makes, far more often than not, a positive contribution to our ethos. As this ethos evolves along with our wildly expanding means of communication, via the Internet and its proliferation of social media channels, etiquette—which is so fundamentally concerned with communication—is a realm worth revisiting.

And ethics is a realm continually worth revisiting.

I hope you'll find this "**arcCA** handbook" a useful reference tool. I'm sure you'll enjoy the accompanying section on this year's AIACC award winners.

I also hope you'll take a renewed look at aiacc.org, where you'll find, on a regular basis, the thoughtful articles you are accustomed to encountering in **arcCA**. Here's a small sampling of what we have published since I began editing the website in January 2012, to give you a sense of the range of form and topic:

Amy Fashimpar, "Bridging the Gap: Public Interest Architectural Internships" (02/16/12), book review; Brad Leiben, "Fire Station Health Centers" (07/11/12), one of a series on architecture for healthcare; John Lucchesi, AIA, "Architecture as the Frame, Not the Picture . . . Really" (05/09/12), on a new model of owner-completed housing from Finland;

Garret D. Murai, "Professional Liens: Gone But Not Forgotten" (02/27/12), hard facts for your practice; Simon Sadler, "How Design Makes Us All Californian" (06/11/12), a repost from BOOM: a Journal of California, a wonderful magazine out of U.C. Davis; and

my own "Brad Pitt, Move Over: It's Moby Time" (07/16/12), directing to the musician's blog focusing on eccentric L.A. buildings.

Do please follow aiacc.org in 2013, and weigh in with your comments and contributions. You can also tune in via Twitter (@AIACC) and Facebook (www.facebook.com/AIACC).

Tim Culvahouse, FAIA Editor-in-Chief

Civility and Respect: Core Values of Volunteer Organizations

Paul Welch, Jr., Hon. AIA

Reprinted with permission from the AIA, Forum, Dec, 20, 2010.

Recently, a good friend and mentor, Marie Farrell, Hon. AIA, passed away. During her 25-year tenure as Executive Director of AIA San Francisco, Marie left a legacy of lasting civic contributions, professional achievements, and many devoted friends. Perhaps her greatest legacy, at least for me, was to be a role model of a life well spent.

When I joined AIA California Council, Marie was the first to welcome me. She explained all the acronyms, introduced me to the stakeholders, and constantly reassured me I had embarked on the greatest adventure of my life. Her gentle nature and infectious smile opened many a mind and heart to the value of design. Her counsel shaped my career and my life.

Among the many memories I have of Marie, I remember most the way she treated people. She was kind. She inspired others by her thoughtfulness. In fact, I can't recall any time she said something disparaging about another person.

Marie lived the words of my father. Time and experience, he said, would demonstrate that "most things are not always what they appear to be. Your life will be better if you believe none of what you hear and half of what you see. "

During this time of celebration with family and friends, I find myself thinking about Marie and reflecting on what I see is a disturbing trend—the erosion of good manners and civility. I see it in the firestorms that erupt when communication breaks down, a breakdown that happens all-too-often when we're not in possession of all the facts.

It's easy to take at face value what we see, hear, or read. We're too busy to carefully weigh and evaluate information that streams across our desk.

Yes, the constant flood of e-mails is tiresome. Sifting facts and getting to the bottom of an issue is time consuming and exhausting. So instead of opening the folder marked "priority" and reading all the way down to the final sentence, we default to initial impressions or preconceptions of the motives of others. Is that a trait of effective leadership?

Is a lack of civility the mark of a leader? Instead of picking up the phone when there's a question or issue with someone, how many of us fire up the laptop, compose a nastygram, and hit "send all"?

Maybe the virtual world has made us so isolated that being rude and hurtful doesn't seem quite so hard to do. How often do we rush to anger, find someone on which to focus this anger, and then inform the universe regarding another's misstep, intentional or not? Why is it so easy to assume the worst of others unless proven otherwise?

Yet, in the end, the mark of leaders is how we treat others. It defines our character and our humanity. Is raising our voice, name-calling, or engaging in verbal assault ever warranted? Does something written or said in anger ever solve a problem or simply scar effective working relationships, often for life?

Volunteerism and the contributions of a hard-working staff are the fuel that runs every part of this organization. Well-spoken words can galvanize, encourage, and excite efforts

for good; words can also demoralize, demean, and sow seeds of despair.

Marie Farrell now joins the memories of the many good men and women who shaped my life. I still see their faces and hear their voices. What I don't hear or recall is an instance or a situation where the leaders that mentored my behavior were rude to others.

Realizing that service to the members is built on strong relationships, maybe all of us can recommit ourselves to being civil and respectful to each other, not as an exception, but the rule. It's something to think about during the quiet hours of reflection the season brings.

Paul Welch, Jr., Hon. AIA, is Executive Vice President of the AIA California Council.

Readers of Paul Welch's original post on AIA *Forum* responded with these thoughts:

I'd also like to put in a plug for a good sense of humor (not mean humor) that helps each day become more enjoyable. Even in the darkest hour, there is usually something to be grateful for and for some of us to find ironically funny. Humor is what keeps me going.

We all need to stop now and then and remember to breathe, pause and put things into perspective. We only have the moment we are living in. We need to learn from the past but let go. We can hope for better days, but nothing is certain. If we are kind now to those around us and appreciate that we are not in a war zone, not starving to death, not dying of cholera, we can find peace, hopefully all year long.

Katherine Austin, AIA, is an architect in Sebastopol, California, all of whose current clients are implementing Build it Green, a California Green Building program that utilizes third party verification. She is past president of AIA Redwood Empire, past chair of the national AIA Residential Advisory Group, and former mayor of Sebastopol.

"Maybe the virtual world has made us so isolated that being rude and hurtful doesn't seem quite so hard to do."

I am convinced this is a root cause of this phenomenon. I saw it first in our youngest generation of "texters." The ability to say anything, no matter how harmful, because they were not actually looking into the others person's eyes when they said it. The ability to excuse ourselves from the hurt and anger people cause in disrespectful and unmannerly comments is a key reason we have lost some civility. Now I see it spreading to all areas of communications, all ages, and all demographics.

We in this country have begun to believe we are not responsible for our actions, regardless of if they cause pain to ourselves or others. We have been led to believe that it is always "somebody else's fault."

The reality is that humanity is based on good manners, care and concern for others, honesty, and always trying to do the right thing. I talk about this to my young children, and I talk about it to my staff. Not exactly as simple as bad karma and good karma, but that is not a bad place to start.

I have taught myself to not immediately respond to something I am angry about, and, if I do write a response, I always hold it for later reading. I find more often than not that, if I do not delete it entirely, I almost always modify it. We talk a lot here about the power of a personal phone call. E-mails are so easy, but they are one-way conversations that do little to identify and resolve problems, especially when there are personal feelings involved.

Life is a "one-time" opportunity. If we fail to do well, there are no do-overs. I remind myself of that constantly, and it helps me when I get mad or frustrated. \bullet

QUESTIONS OF ETHICS

Ethics for Architects: Introductory Comments

Thomas Fisher

I wrote the following introductory comments as part of a panel discussion at the ACSA Annual Meeting in Boston, March 1-3, 2012, speaking as one of the authors in the new book Architecture School, edited by Joan Ockman and Rebecca Williamson (MIT Press, 2012). For more about ethics and architecture, you might look up my recent book, Ethics for Architects (Princeton Architecture Press, 2010) or check out my blog: www.ethicsforarchitects.blogspot.com. As you will see from this entry, I think that, while etiquette can sometimes enhance our ethics, it can also blind us to ethical lapses in our colleagues or our clients that we are too polite to condemn.

The value of ethics lies in its asking uncomfortable questions about our often-unchallenged assumptions about power and privilege and about our often-unexamined responsibilities to others who have neither. This is particularly an issue in architecture, which Nietzsche called "the will to power by means of form," a field that because of its difficulty and expense often finds itself complicit in accommodating and reinforcing the power and privilege of those who have the money to commission it.

Because of the questions it asks, ethics can seem like a threat to architecture, and so ethics has largely had a marginal role in architectural education. The rise of architectural education in the second half of the 19th Century coincided with an effort, led by the critic Oscar Wilde, to separate the realm of aesthetics from that of ethics. We see that separation in the formalism and aestheticism of 19th and early 20th century Beaux Arts architecture, in which the focus on the creation of classical façades and idealized interior and exterior environments papered over the industrial pollution, environmental destruction, and social inequality that enriched the public and private clients of those buildings.

Architects themselves played a somewhat paradoxical role in this. On one hand, the profession had become complicit in enabling those in power to feel good about themselves, with the discourse in schools of architecture largely focused on the skill with which students could learn this classical disguise. On the other hand, the profession found itself increasingly exploited by those in power, which led, in 1909, to the AIA's first code of ethics. The prohibitions in that first code against the exploitative practices of clients wanting architects, for example, to give away their design ideas in unpaid competitions or to compete for work based on who had the lowest fees, shows how much the unfair treatment that had enriched those who commissioned buildings had gotten applied to those who designed them.

The rise of modern architecture in the schools in the 1920s and '30s might seem like a ripping away of the Beaux Arts façade and the recognition of the needs of the working class. Certainly, modern architects' admiration of industrial architecture, emphasis on transparency, and attention to new kinds of programs, like worker housing, all reinforce that appearance. But modern architecture actually represented a new kind of ethical slight of hand, based on what the philosopher William Barrett has called "the illusion of technique." While modern architecture seemed more sympathetic to the plight of the working class through the use of industrial materials and methods, the profession and the schools did little to challenge the social, economic, or political power of clients. In addition, the "international style" ignored differences of culture or climate, turning the idea of universal rights into a form of repression.

Ethics finally emerged in the late 1960s as an explicit area of study in architecture

education, becoming part of the accreditation process in the 1970s. And since then, we have seen a flourishing of ethical questioning in the schools, be it challenges to the dominance of men and male ways of thinking on the part of feminist ethics or challenges to the dominance of humans over other species on the part of environmental ethics, challenges to the dominance of capitalism and its exploitation of workers on the part of Marxist ethics, or challenges to the dominance of reason and abstract rationality on the part of phenomenological ethics.

This "ethical turn" in architecture education has greatly enriched the intellectual life in our schools, although it has had relatively little impact on a profession still dependent on those individuals, organizations, and communities with enough wealth and power to commission architects. And that has washed back over the schools of late, as architectural education has seen the resurgence in aestheticism and the illusion of technique as a result of the digital revolution, in which computer-generated form-making and digital fabrication methods have become an end in themselves, with the needs of the global population, future generations, and other species on the planet largely overlooked.

So pay attention to what issues are not addressed in a design, to what questions don't get asked in a review, and what goes unsaid in the stories we tell about ourselves as a profession and a discipline. That is where you will find the "will to power" in our field and where you will discover the real power of ethics.

Thomas Fisher, Dean of the College of Design at the University of Minnesota, was recognized in 2005 as the fifth most published writer about architecture in the United States, having written 47 book chapters or introductions and over 325 articles. Of the 7 books he has published, two focus on architecture and ethics.

User Research

Jennifer Pechacek

As architects and designers, we are supported by our education, and with that come both privileges and a set of values. In school, we are challenged by assignments and by participating in a learning environment. Our education gives us the privilege to access a broader mix of outside resources, trends, and experiences—and thus results—in establishing our own set of values and tastes, which we use as a set of guidelines. Granted, all schools do not provide the same pedagogical outcomes, but the underlying ethos is the same. We are taught to use design to change lives, solve complexities, and enhance social comforts, whether through products, services, or environments.

But the ethical questions lie in practice, where the most

pressing challenge is our ability to understand the distinction between our values and design formulas and what is desired or needed. We have to remember that we are getting paid to provide a service. How we approached design in school is most often not replicated in practice. Instead, we have to ask ourselves if our ideas are relevant for the end user and client or are merely our interpretation of their needs through our value chain—the question of "ego and authorship" versus "end user and client."

In any building type, there is an ethical question around engaging users beyond the client reps, developer, etc., and our values should be addressed and discussed openly when designing for any community. The biggest hurdle that I see is that intensive user research is not supported in practice. The hoops and hurdles, client policies, budget, and time challenge this activity. Not to mention that our industry is set up for planning and programming to be a separate contract with a lower priority, as getting a building built is the more tangible success. Planning and programming are nevertheless fundamental to the overall design process in architecture.

Given that we work in an industry not quick to change its processes, where does the profession evolve from here? Is the answer a stronger tie between academic and professional worlds, through which the profession relies on academia to answer broader user research? Or does a new form of practice begin to emerge that elevates the planning and programming portion of a project to a level equal to design and execution?

Jennifer Pechacek has a ten-year career leading marketing communications, branding, and event promotions for non-profit, community centered, and corporate entities within the A/E/C industry. She joined Pyatok Architects in 2011 as the Communications Director.

Design Ethics in Disasters

Alexandra-Jayeun Lee

It always comes as a surprise that ethics still remains an optional discourse for many schools of architecture around the world, just as often as sustainability is caught out to be a token gesture in many design projects today. The topic of ethics is entangled with Socratic contradictions that generate one question after another; and, because it seldom offers tangible, actionable solutions, the topic makes the vast majority of the architectural profession glaze over or, worse, assume that they are already ethical both in their decision-making and conduct.

My penchant for architectural ethics has led me to spending the past three years at the University of Auckland and UC Berkeley, asking the question, "What is the ethical role of architects in humanitarian endeavours?"—with particular interest in the various roles the design professions play in the context of disasters. The research looks at the ethical roles and attitudes of architects who are currently active in the field in humanitarian endeavors. With more than half of the world's population now living in cities, the ethics of designing for the disenfranchised is a double-edged sword: the industry proponents call it Architecture for Humanity (via Cameron Sinclair), and its skeptics call it New Imperialism (via David Harvey). However, when the repercussions of any action (and sometimes inaction) involve human lives, the issue becomes even more laden with ethical questions.

Internationally, the humanitarian aid industry is replete with examples of more or less inappropriate solutions to housing and their cookie-cutter approach to post-disaster reconstruction that have become a vicious cycle for many agencies. Opportunities to build back better have often been missed due to pressures of "Time Compression," inhibiting sustainable recovery.

Having just returned from Bati Byen, the Rebuilding Centre in Port-au-Prince, Haiti, I am very optimistic about the role the professionals—architects, planners, urban designers, engineers—could play in facilitating the various agents of recovery (such as local neighborhood groups, the government, other local and global agencies) to build back better. Despite my as-of-yet deficient understanding on how professional ethics, humanitarian ethics, indigenous ethics, and personal ethics are present in the post-disaster context, it is obvious that they sometimes compete, contradict, and complement, yet necessarily coexist with each other. The art of asking the right questions, perhaps, has never been more important for ethics in disasters. It is something to be considered for an increasingly global practice of architects honing their design etiquette for foreign sites.

Alexandra-Jayeun Lee is a PhD Candidate in Architecture at the University of Auckland and co-founder of Architecture for Humanity Auckland Chapter in New Zealand.

On Supplanting

Kurt Cooknick, Assoc. AIA

About once or twice a month I receive a phone call, or email, from a member seeking guidance on how to go about taking over a project started by another architect (commonly referred to as supplanting). I like these calls. I like them because they're made while the architect still has all their options available, and the inquiry can be approached from a risk management perspective rather than damage control.

Prior to agreeing to take over another architect's project, there are a few things you'll need to help you decide how—and if—you should proceed.

First, you'll need to have a conversation with the architect you may be replacing. No doubt the client will have shared with you their version of events, but there are often several sides to every story. Not only is it a good business practice, but it's also out of professional courtesy that you contact the original architect to get their version of the situation, as well.

If the client objects to you speaking with the previous architect, that may be all you need to know to make your decision to decline to accept the project. Who knows, maybe the client doesn't want you to know that they were a slow pay, or worse—a no pay! Emotions are at hand here; filter what you hear with common sense and professional judgment.

Second, get the owner/architect agreement. Agreements exist to memorialize the roles and responsibilities of each participant. It's truly the only way you will know what was supposed to happen and when. And don't forget to look for any subsequent amendments.

A careful review of the terms and conditions may reveal that you need to receive the permission of the original architect to complete the work. You don't want to find out the hard way that your professional liability policy does not cover copyright infringement!

There's also the matter of the termination of services that brought you to this point in the first place. Did the contract have a termination agreement and did it cover "cause" and "convenience"? If it was for cause—what was it? And if it was for convenience—whose was it? Did the dispute arise over fees? Look at the fee schedule. Maybe the original architect's fees were too low to complete the project. If so, that's their problem, but don't make it yours.

Finally, be sure you understand the various liability issues at hand. Depending on what stage the project is in, part of your proposal should include an evaluation of the work completed to date. Because of the unknowns, you would be wise to do this on a time and materials basis. You may also want to insist on an indemnification for claims arising from the services performed by the original project architect. Remember, risk management is your first priority—not the commission.

Kurt Cooknick, Assoc. AIA, is Director of Regulation & Practice for the AIA California Council.

Again?

Bill Bocook, AIA

Several years ago, I was called by an owner who was inquiring if I would be interested in providing architectural services for a senior residential care facility in Palo Alto. I soon found out that a good friend of mine, after working a year with no city or neighborhood endorsement, had been fired.

I accepted the job, but before starting on the project, I invited my friend to lunch and made certain he understood that I had not sought out the client or the job.

I subsequently took the job, won over the city and neighborhood with a totally different concept, and the project was successfully built.

Five years after this project was completed, I received a call from a different owner asking if I would consider taking over the architectural services for another senior care facility, and I later learned that I was taking over from the same architect as five years before. I accepted the commission, called my friend to let him know that I had not solicited the job, but nevertheless had been offered this job that he had started.

When he came to the phone, knowing I was calling, he answered, "Is this a call to tell me you are taking another one of my jobs?" I had to tell him yes, but offered to take him to another lunch.

Bill Bocook, AIA, is an architect in Palo Alto.

Law and Courtesy

Steve Sharafian

Simple courtesies play a critical role in any professional engagement: satisfying the client. Although the ultimate success of a project is clearly important, often how a client feels treated influences—for better or for worse—a client's sense of satisfaction. Don't underestimate the impact of:

Listening respectfully to a client; Returning telephone calls (and nowadays, e-mails) within a business day;

Keeping a client abreast of developments; and Accomplishing tasks within an agreed upon time frame.

These and other like, simple habits demonstrate attentiveness, concern, and care and constitute good architectural bedside manner. Successfully employed, you will find an increase in your business (happy clients beget more clients) and a decrease in your legal risk: rarely does a satisfied client want to bring a claim against its professional.

Trained as an architect at UC Berkeley, **Steven Sharafian** is an attorney with Long & Levit LLP in San Francisco, where he counsels and provides risk management services to architects, engineers, and land-scape architects.

[To Much of a Skeptic]

Chuck Davis, FAIA, founding partner, EHDD Architecture

one quotation that I like is: "I am too much of a skeptic to deny the possibility of anything." Seems very relevant to a discussion on ethics.

arcCA asked members of the AIA California Council and others to reflect on the etiquette of communication in the age of electronic media. These are their thoughts.

Toning In

Michael Malinowski, AIA

From often quoted research of Professor Albert Mehrabian, Professor Emeritus of Psychology, UCLA:

7% of message pertaining to feelings and attitudes is in the words that are spoken.

38% of message pertaining to feelings and attitudes is paralinguistic (the way that the words are said).

55% of message pertaining to feelings and attitudes is in facial expression.

It's no wonder we find ourselves more frequently insulted, put off, and frustrated by our communications these days.

It's been my observation that architects, as a rule, are busy—perhaps, as a rule, too busy. For me, it's been relatively non-stop, starting in college with all night studio marathons and continuing to this day. Even when business is "slow," I'm still going FAST. In fact, I'll admit (to the delight of my wife Kris) that she has nailed my habit: as soon as a glimmer of free space opens up, with the unbridled optimism of a child (or—better analogy?—state legislator with a temporary budget surplus) I pounce on that glimmer of light in the tunnel with a passion of new ideas.

With so much to do, it's unfortunately easy to treat as wasteful indulgences such important things as pleasantries, cheerful chat, and even conversation. After all, the business part of talking can be more efficiently managed by email. But can it?

The shortcuts to simple, slow, and rich communication that technology has put at my disposal are not so good for sharing feelings and attitudes, as professor Mehrabian has documented. In fact, they are terrible.

Need to bark orders? Email works great! Get in touch with the inner feelings of a co-worker or friend, not so much. Without the visual clues of meetings, or even the subtle tonal variations of talking, 93% of the feeling and attitude associated with messages evaporate.

Slowing down: that's hard. It means letting go of things that seem important and getting less done in a day, an hour, a minute. It's a struggle I'll add to my to do list ...

Michael Malinowski, AIA, has led Sacramento's Applied Architecture, Inc. for 35 years, with a focus on historic adaptive reuse, infill development, affordable housing, and helping over 1000 diverse homeowners shape their personal living environments. He presently serves on the AIA National Board of Directors and was previously AIACC's Vice President for Communications and Public Affairs, where he was a driving force in moving the California Council to contemporary communication platforms.

When What Is Really Needed . . .

K.C. Ramsay

Never ignore another person when communication is needed. Never tweet @anotherperson when a text message is needed. Never send a text message when an email message is needed. Never send an email message when a phone call is needed. Never make a phone call when a face-to-face meeting is needed. ... and ...

Never "call a meeting" when what is really needed is simply an honest conversation.

A former partner with Flad Architects, K.C. Ramsay, AIA, founded KC Ramsay Consulting (www.kcramsay.com) in 2008 to help architects and their consultants understand their own value, win the right projects, gain recognition, earn a profit, and have more fun. K.C. has served on the AIA North Carolina Board of Directors and was a member of the first class of the national Young Architects Forum.

Social Etiquette: Invited or Imposed?

Kenneth Caldwell

Architects are often hesitant to communicate with their clients beyond a project. And then they complain when they have no work. The old cliché turns out to be true: "Out of sight, out of mind." But what is the etiquette for contacting clients in an age of constant and instant communication? Consider the concepts of *invited* or *imposed*. If you are sending an email that suggests a response, or at least a reading, that is a kind of imposition. If you post something on Facebook, LinkedIn, Pinterest, or a subscribed blog, that is essentially invited, because your contact has chosen to view your photos, thoughts, or ramblings. If you are imposing, be cautious. If you are invited, be generous but not stupid.

When I suggest that architects figure out a (more or less) strategic approach to staying in touch with their clients, they say, "Our clients don't want to be bothered with mailers, blogs, emails, or God forbid, phone calls." Well, they don't if the content isn't interesting. Or, worse, if the sender isn't interesting. Architects need to get out more and see some dance, some art, some Occupy protests. Read some Michael Kimmelman, Robert Reich, or John Irving. Connect the dots. That is the first bit of advice.

Most of my clients have been "design first" firms. I ask them, who are your clients? Who are your referral sources? They guess, but they often don't know. What some simple analysis often shows, to their surprise, is that they exist in a closed loop. Most of their referral sources turn out to be—yup—other architects. Architects outside of practice working for universities, healthcare organizations, corporations, real estate developers, and government agencies. Architects in mid-size and larger firms also send residential commissions to their buddies in small independent practices.

Next, I suggest that their clients and referral services are interested in, yes, design and its visual representation. But even if

the referral sources might be interested recipients, architects are afraid of intimacy, unless it's an old classmate from late nights at Wurster Hall or wherever. Well then, start there. In other words, if a lunch or a game of golf with a friend feels OK, do it.

The kind of encounter that yields results is personal and face-to-face. Figure out what is doable on the continuum from a mass email to a dinner. Move toward face-to-face. Eventually, the imposed could lead to the invited.

Speaking of mass emails, they don't do much. They are generally a bother to recipients, because they didn't initiate the communication. Personalized email is far more effective than mass email blasts. However, if you use a program like Mail Chimp to personalize a mass email, it may lessen the effectiveness of the individual communiqué.

Over the years, I have found that most architects get work from a very small group of people. All of us will open personal emails from a friend or a professional we trust. Use that trust to send useful or desired information. For example, if you write a blog about a charity that you work with, most of your closest contacts will be interested in hearing about it. It's fine to send that along with a personal note. It's an imposition that most of your contacts will enjoy. But do they want to see the latest pharmacy you designed? Probably not.

Remember that most technological innovations allow us to reach the few among the many. That's their value. We are selling a highly specialized service, not a tennis shoe or soft drink. A few years ago, architects scoffed at websites and, more recently, at blogs, Facebook, LinkedIn, and Twitter. One friend of mine said that Pinterest was witchcraft! It's not reasonable for every senior-level architect to engage in multiple forms of social media. But if they want to stay in touch with their clients and referral sources, they will likely have to engage with some of them.

What distinguishes many of these kinds of social media is the recipient's intent. People choose to join Facebook or LinkedIn and accept you as part of their circle. This means that, unlike email, there is already a good chance that your "friend" is interested in your activities and opinions—in other words, you are invited to the party.

While they are probably not interested in what you ate for lunch, they are interested in the new design competition at Fort Mason or your latest residence at Sea Ranch. And if they're not, they don't have to click on your post. Think of yourself as part of this large, ongoing cocktail party. But if you want to be sure that your friend saw the article you wrote on the new landscape at Lake Merritt, best to send a personal email.

So, ask yourself:

Is your communication invited or imposed? Be sparing with the imposed, generous with the invited.

Some Do's

- 1. Remember that your referral sources are interested in you.
- 2. Stay interesting. Read. Go to the theater. Follow a passion besides architecture.
- Share yourself. Suggest an event of mutual interest. Send an article. Send your blog post. Send somebody else's blog post. Post an article on Facebook about a book you read.
- 4. Move towards face-to-face communication. Connect at the edge of your comfort zone. An email is easy. Golf is harder.

Some Don'ts

- Don't send out tons of mass emails. The occasional announcement about a design award is fine. Every project win is boring.
- 2. Don't ask broadly for work. Nobody wants to respond to such a plea. This is about being visible in a mutually beneficial relationship. But it is OK to ask about a specific project or to be placed on a RFQ list.
- 3. Don't post photos on Facebook that you don't want your clients to see. Because they will.

Kenneth Caldwell is a writer and communications consultant based in San Francisco, the author of designfaith.blogspot.com, and a frequent contributor to arcCA.

Ten Rules for Social Media Etiquette

Amanda Walter

Define your goals for engagement in social media.

Why are you participating on the social web in the first place? Is it to share knowledge and expertise? Demonstrate values and leadership in your field? Gain real feedback to improve existing projects? Build relationships in hopes of attaining more future business?

Create your own list of best practices

Develop a list of social media best practices that suit your goals and the reputation you want to have. For your firm's social media efforts, share these with all employees as guidelines or tips (or, for more formal companies, as a policy). Make sure all employees who post anything to the Internet on behalf of your company have been informed and understand these best practices. A thorough and thoughtful list of best practices is crucial to avoiding a potential PR or legal nightmare that can occur as a result of an employee posting an inappropriate comment online.

Don't bombard your listeners with content

Ninety percent of consumers unsubscribe, "unlike," or stop

following companies because of too frequent, irrelevant, or boring communications. While it is important to post on Facebook frequently, don't exceed more than one or two posts a day. Limit and spread out your Tweets during the business day. Curate your content so that your followers trust that your messages contain valuable information.

Don't be too self-promotional

It is in bad taste to comment on another party's blog post and then to link to your own stuff if it isn't directly relevant. No one will want to engage with you and become part of your community if you are only posting items to promote your cause, product, or service. Social media isn't a solitary event—it's about engagement and building community. Social media is not all about you. Don't overdo requests asking others to retweet or share your thoughts on their Facebook wall. If your content is good, it will be shared. In other words, the content of your messages is just as important as how often you push those messages out.

Promote others

If you highlight someone else's accomplishments, they likely will do the same for you. Your messaging should be centered around encouraging engagement. Again, social networking is about making a connection with your online friends, fans, and followers. It is about encouraging them to react, post opinions, and engage.

Provide a good mix of posts

To judge if your content stream is too self-promotional or too chatty or lacking in original content, consider this social media rule of thirds: 1/3 of posts should be promoting content from another source, 1/3 of posts should be conversing with specific followers, and 1/3 of posts should promote your own content.

Engage only when you can make an impact

When posting news and updates on social media sites, strive to add value with each engagement. Each engagement is an opportunity for highlighting a company's accomplishments and reputation.

Keep personal and professional accounts separate

In the connected world of social media (unless you are tightly managing your privacy controls), personal accounts are visible to a much broader audience. The things posted on your personal blogs and social media profiles all contribute to your perceived professionalism. To eliminate confusion when you post personal information, such as pictures from family vacations, on your social media sites, create separate social media accounts for work and personal life.

Identify what information should never be made public

Work with your legal team and speak with your clients to understand what issues cannot be discussed publicly, and make sure that everyone you work with knows this. Some conversations in passing in hallways at companies may not necessarily be open for discussion outside the firm. When in doubt, don't share this information online.

Engage positively

When posting information online, be transparent, smart, respectful, professional, and yourself. All posts should maintain a positive tone and stay respectful of others—especially competitors.

Amanda Walter, principal of Walter Communications, helps architects, landscape architects, and planners tell their stories and build their reputations. You can find her at www.waltercomms.com, on Twitter at @ WalterComms and on Facebook at www.facebook.com/AECIdeaExchange. She is coauthor, with Holly Berkeley, of the recently published Social Media in Action.

How to Generate Social Media Karma in 6 Easy Steps

Ali Goldfield, from socialmediatoday.com, 20 November 2011, reprinted by permission of the author

This week was a pretty good week for me. I made some good networking connections at a small business association meeting, had some pretty cool Google+ Hangout/co-working sessions with colleagues in other parts of the world, and had some good interactions on Facebook, Google+ and LinkedIn. All of this left me with a pretty good feeling about what I'm doing and about social media in general.

The week culminated with a tweet from a new cyber-friend. She tweeted that, as a new social media consultant, she was amazed at the generous give and take that goes on between different social media businesses. It was at that point that I really stopped to reflect on how right she was and in looking at how the big names in Social Media operate, how Social Media Karma really does exist.

Whether you believe in Karma or not, if you want to be successful in Social Media, it's important to recognize how everything that you do online, every post, every comment, every blog you write, adds to the total sum of your footprint in the blogosphere. As someone who is relatively new to social media, I have tried always to put my best foot forward online and follow a few simple rules that I live by in the offline world. They've been working pretty well, so far, and have led to some valuable connections online.

Here are a few of my rules for generating Social Media Karma:

Be Yourself: This is probably the most important rule of Social Media Karma. It means being real, being truthful about yourself, being transparent about who you are and what you believe, and sharing in an honest way, not just for self-promotion. Just like in the offline world, if you are yourself and genuine with others, they will start to trust you, and then real relationships can be developed.

Be Responsive: Respond to e-mails promptly and with a personal tone. Respond to Direct Messages. Most importantly, respond positively and publicly to @mentions on Twitter. The more you mention others, the more likely they are to mention you in a positive and public way.

Be Engaged: By commenting and participating, rather than just being an observer online, you can easily generate Social Media Karma. When you Like other Fan Pages, comment on a status, Retweet, Digg, or Stumble a blog or article you are giving people a gift. And it's usually a gift that gives back.

Be Acknowledging: If you refer to anyone, whether it's on Twitter, Google, or Facebook, it's best to link to them and to their article/blog post. Everybody works hard, whether it's writing, networking, or curating content, and everyone wants to be recognized for their efforts.

Be Helpful: We are all here to try and make a difference. The more helpful you are, by answering questions, sharing information, providing guidance, the more others will be willing to help you. It's as simple as that.

Be Grateful: The first rule you learned in Kindergarten was to say please and thank you. Manners work in the offline world, and they sure go a long way online as well. Thank people for following you, thank them for sharing a post or commenting on an article. Thank them publicly and by name. Appreciation makes people feel like you value their efforts and that they are important. This will, of course, make them more likely to reach out again.

Karma is kindness in practice. Not only do your actions online say a great deal about you, but they also say a great deal about how you do business. If you follow these six easy steps, you will undoubtedly be able to generate a significant amount of Social Media Karma for yourself.

Blogger, speaker, social media enthusiast, and chocoholic, Ali Goldfield is the owner of ADR Social Media (www.adrsocialmedia.com) and co-founder of The Dialing 8 Project (www.dialing8.com). ADR offers a wide range of social media training, coaching, and consulting services to grow and maintain your social media campaign. Dialing 8 provides ongoing online support for the small business through webinars, live Q&A sessions, forums, and tutorials.

On Bragging

Tim Culvahouse, FAIA

Some people are comfortable telling others their accomplishments and abilities, and others aren't. I'm not particularly comfortable doing so, myself.

But bragging—if you want to call it that—is both necessary and important, if one is to share those abilities productively. Not only will "tooting your own horn" help sell your abilities; if you toot accurately and clearly, it will help you find people who will really appreciate you.

Easily enough said, but for some of us not so easily done, so here are four work-arounds:

- I. Brag about the people you employ or work with. You'll get credit by association, you'll be seen as a generous individual with whom people would like to work, your colleagues will feel valued, and, before you know it, they will be returning the favor and bragging about you.
- 2. Brag about your competition. I know, this sounds like a dumb idea, and it can be if you do it in overly broad strokes. But if you articulate precisely a particular thing that another firm has done well, you demonstrate *your* insight and expertise as well as—or maybe more than—theirs. (Because, heck, they might have stumbled onto that solution by accident, but *you* recognize it for what it is!) You demonstrate self-confidence. And you give yourself an opportunity to mention something of your own: "We ran into a similar situation, which we resolved a little differently"
- 3. Brag about someone you've learned from: a teacher, a mentor, an employer (or employee), a consultant or contractor, a friend or relative, or a client. Describe something specific that you learned, and you demonstrate your own expertise while sharing credit and drawing your listener into the lineage. Which brings us to what may be the best method of all:

4. Teach something to someone. Take the time to explain—to a client or a potential client or just someone you happen to be chatting with—some bit of specialized knowledge or insight. You won't have to say you're an expert, because you'll be demonstrating that you are.

You can do these things in your formal communications (as, for instance, in this article) as well as in person. Each is an instance of *demonstrating* your knowledge and understanding, rather than merely *asserting* it. And without feeling like a big windbag.

Tim Culvahouse, FAIA, is Editor-in-Chief of the AIA California Council.

The Etiquette of Media Relations

Yosh Asato

A lot of the public relations consultant's work involves demystifying the media, but in truth, there isn't a lot of mystery here. The design media, after all, are people just like your clients, colleagues, and friends, which means that working from a place of respect and integrity is generally the best path to success. And, as with most situations in life, the rules fall in the realm of common sense. Here are the basics:

- Read their publication or articles to gain a sense of what their interests are. Then, view your project through their editorial eye—what's unique or newsworthy to their audience. The goal is to create mutual benefit by understanding how your project fits into their professional endeavor—publishing a relevant magazine or article—rather than assuming they should want to help you in yours.
- Support your project with strong visuals and clearly stated, useful information. Presenting your project succinctly and accurately makes it easy for a journalist to grasp your project story and demonstrates that you understand his or her needs. While some, typically very big personalities can get away with a lot of hyperbole, the rest of us should stick with developing a substantive narrative.
- If you are interviewed, remember it is your responsibility, not the writer's, to keep your foot out of your mouth. The degree of caution needed will vary depending on a variety of factors, including the writer, the story, the publication, and your experience managing "on background" and "off the record" comments. If you aren't sure about the landscape,

simply don't say anything you wouldn't want to see attributed to you in print.

- Be generous in acknowledging the significant contributions of other team members, especially any associate architects.
 There are all kinds of positive reasons for being generous, but the bottom line is that it minimizes any potential grief over project credits, something no one really wants to deal with, least of all the editor or writer.
- Respond promptly and meet your deadlines. Journalists, more often than not, are working under a looming deadline.
 Therefore, it is important to respond promptly to media inquiries, even if it is to say you'll be following up later with more information, and to meet any deadlines you commit to. Beyond fulfilling a basic rule of etiquette, you'll develop a reputation as a reliable source.
- Say thank you and focus on the big picture. Send a thank you note for meetings, for publishing a project, or writing about your project—yes, just like we were taught as kids. If you must ask for a correction, make sure it is substantive (e.g. your client's title is egregiously incorrect), and let go of the small stuff, if any. Editors hate corrections, but will make them graciously if warranted rather than persnickety.
- Cultivate your media relationships by staying in touch and becoming a resource over time. They'll be more likely to make time for to hear your pitch the next time you have one. No one likes to be contacted only when someone wants something. (Hint: social media has made this more informal contact a lot easier.)

Yosh Asato is principal of Asato Communications in San Francisco and co-curator of Store Front Lab, www.storefrontlab.org.

Flakiness and the Obnoxiously Busy

Anonymous

A lot of people have said, "Never attribute to maliciousness what can be attributed to flakiness," but there's a point at which flakiness becomes malicious. For example, if someone emails several times trying to get an item of information, it's best just to answer. If you can't do so at the moment, write back saying, "I received your message, but I can't answer you now," or even, "I don't want to answer now, but you will hear from me in a week," or something along those lines.

Flakiness is a real epidemic these days. About 70% of the time, in the professional world, when people say they will do something, they don't do it. For example, if I hear, "We will start (something somewhat speculative that takes real initiative) next week," I know what they really mean is that, in a month, I will have the same conversation with them again. Is it that bad? Yes. People aren't lazy, and they always know what side of their bread is buttered, but there is a prevailing lack of intention or awareness. And it's contagious. Flakiness in the professional world spreads like crazy.

Another, related phenomenon is the omnipresence of the "busy." Very many people, if you ask them how they are, will say, "I'm buried," or, "I'm slammed," or make "I'm exhausted" noises. This is the most irritating behavior imaginable. It's bragging, saying "I'm SO in demand. You should see my inbox! I turn away and there are a hundred people clamoring for my valuable insights. I'm so powerful, no one can make a move without me. What a burden!"

Really bad behavior. What if the person you are talking to is busier than you? There will always be someone busier, with more kids, with more obligations, with less leisure time, with less time to think or take a shower. And maybe they are busy not because they are powerful, but because they are poor or otherwise struggling, or they are looking after other people. The obnoxiously 'busy" are the biggest violators of courtesy and consideration. Plus, I've found that the people who complain about how busy they aren't very good at getting stuff done.

A Personal Note

Stanford Hughes, FAIA

In this e-mail, immediate tweet world we live in, there is nothing more powerful that a personal note of thanks, hand written in complete sentences and mailed. These have served our business well over the last twenty-two years.

Stanford Hughes, FAIA, is a principal of Brayton Hughes Design Studios. He is former chair of California College of the Arts' Interior Architecture Department and was Interiors magazine's Designer of the Year in 1996. ●

FACE-TO-FACE

Bad News Up Front

Dulcie Horwitz

In these days, it is hard to watch a job go away. Business coaches line up around the block to help us "lower the initial barriers" to closing sales with potential new clients by 'softening" the difficult issues we can immediately see with their budget, their schedule, and their expectations. Clients don't want to hear what their wishes actually cost or how long it will take to build their projects, and most of them are completely unaware of the permitting and construction process. This "bad news" can throw a serious wet blanket over any excited potential new client. But as we are aware of the bad news, it is our duty to do the best we can to educate people—not only about how wonderful our services are and how important the built landscape is, but also about issues that they are unprepared for or that run contrary to their expectations. We lovingly call this "bad news upfront": hard to do, but important. Inevitably, it is the best policy for everyone involved—properly setting the client's expectations so that all obligations are squarely met.

Bursting people's bubbles around the cost issue is never any fun. A lot of what I would term "grade A" clients (with a great sense of design and aesthetics) really have no idea how much things in *Dwell* magazine cost. It is difficult to explain to well-meaning clients that most creatively wrought ideas do not cost twice as much as Home Depot/Lowe's, but sometimes four or fives times as much. It is tempting to want to beat the "good design can be achieved cost effectively with cheaper materials" drum, but I'll never forget Paul Ryan of Ryan Associates Construction saying simply that, when you take inexpensive materials and bring them together in new and unusual ways, you have just made it expensive again. So it is sad for me when a potential new client finds an article on a house project that someone was able to do for less than \$200/sq. ft. with all these nifty design details and asks if we can do that for them. It is hard to say "no," but it's the truth and needs to be explained.

We point out that, in many of those articles, the owners were also the general contractor and built much of the cabinetwork themselves; they also may live in another, less expensive part of the country. We go over the hard truth of the "golden triangle" of good/fast/cheap: pick any two. That, if you go the good and cheap route, you pay for it in time—usually an inordinate amount of time and labor at the owner's expense. Once this conversation is had, we have seen many projects wilt or die. But the other option would be to say, "Yes, we can do our best to meet your budget needs," and then slug it out in value engineering, but more than likely one will end up with a client who has "paid thousands of dollars on plans we can't even use." This is the most common complaint I hear from people regarding the architect they are falling out with. People deserve true and proper information in order to put together a realistic budget that matches their tastes. I walk people through a few of my projects online while we are in the pre-interviewing process, in order to more accurately adjust their radar. I have to be willing to watch a job go away if it would mean "massaging the truth" in order to keep it.

If I have done any massaging of the truth, it has been in telling people how much *time* a project will take. I get asked this question almost every time in the pre-interview. In the beginning, I would actually tell them . . . (laugh freely here). Now, I just tell them how long it will take to do the part I have the most control over: programming through design development (barring any city council submissions), budgeting, and construction documents. Of course, I heavily qualify this part of the conversation with how much

time they take to make decisions, and I emphasize the need to not go back on those decisions once they are made. I also point out the length of time it may take a builder to budget the job at the end of design development (or maybe even after schematic design). The amount of time that this usually takes is also typically a surprise to residential clients, or even landlords. Again: hard to deliver any disappointment, but important to not over-promise and under-deliver. In fairness to myself, I may not actually be massaging the truth at all, as I have found that trying to estimate how long plan check and construction will take is fruitless, as one truly never knows for sure. So telling them how long *our part* will take is probably the only reliable information we can give them, in any case, and itself plenty hard to do.

Which also brings us to the permitting process and construction. This bit of bad news is easier to deliver to clients, I suppose because it protects us from misperceptions that could later cause unnecessary strife. Nonetheless, an education about the permitting process and real world construction is equally important to arm the client for the process they are about to undergo.

We all know how baroque the permitting process can be. I usually provide my clients with examples of both good and "unexpected" paths that my colleagues and I have traversed and how the process varies from jurisdiction to jurisdiction. Clients are no less upset when things that seemingly don't make common sense are foisted upon them, but it doesn't catch them completely unaware, either; surprise is the quickest way to lower the client's morale.

Similarly, I have found that even the most professional, intellectual, and even creative residential clients are woefully unprepared for construction, so we take the time to sit down with them over a "construction launch" meeting, where we disabuse them of common misperceptions about the process and tell them what it is actually like. Again, this doesn't eradicate bad feelings during construction, but it does provide enormous grounding for the perception the client has once they find themselves there.

Over the years, I have met many architects who vary on this position. A few stalwarts say that the budget is none of their business and solely the client's responsibility, others say that what the clients don't know won't hurt them. And the most common approach is, "I really want this job/client; we'll work it out somehow as we go along." It could be just a personal preference, but I think clients deserve to know all the facts going in, giving them the ability to make responsible and sometimes hard decisions for themselves.

Architect **Dulcie Horwitz**, AIA, owns Horwitz A+D in Thousand Oaks and has been practicing for over seventeen years.

Speaking In Silence

Craig Park

When working with clients, it is as important to listen to what they do not say, as to what they say. Personal, political, or economic issues face an organization every day. Their leadership may feel that it is not appropriate or relevant to share this with their consultants. However, through observation and intuition, it is possible to become aware of their unspoken needs.

Depending on your level of experience and the depth of your professional relationship, that silence is sometimes indicative of a need for change. As a consultant, you may have done all that was asked. Yet those same external (sometimes internal) dynamics that are impacting the client's company may compel them to seek advice and counsel from alternative resources.

The key to addressing this issue, when it is realized, is honesty. If you feel that silence is in direct response to your performance, you need to ask. The best that could happen would be to learn that issues other than you are facing the company at this time, and that, when appropriate, they will reengage the dialogue.

The worst would be that they have determined to seek or work with someone else for your professional service. Again, honest dialogue can yield valuable insight into where your performance was lacking (creativity, timeliness, or cost), and arm you with information that will help you with other engagements.

We come to the heart of what those closest to use are thinking and feeling when we are willing to look past their words in order to discern the deeper meaning beneath their speech. Silence may be golden, but sometimes it speaks volumes. It is up to you to listen.

Craig Park, FSMPS, Assoc. AIA, is Principal Consultant at The Sextant Group past national president of the Society for Marketing Professional Services (SMPS), the author of The Architecture of Value: Building Your Professional Practice. ●

CODES OF CONDUCT



Does . . . the bland, flavorless document known as the American Institute of Architects' *Code of Ethics and Professional Conduct* actually capture any practicing architect's most deeply held values or beliefs? This document is hardly noble and visionary, since it is devoted to instructing its members to obey the law. Why are architects' Codes of Ethics like this? Is there something so wrong or dangerous with the values that actually motivate architects that they must be hidden away somewhere with their old fee schedules and accessed on the sly? How can architects begin to account for the disparity between prescriptive Codes of Ethics and what it actually feels like to be an architect and believe in what they do? How could one begin to reform architectural Codes of Ethics into something meaningful, a document with actionguiding gusto, or even more ambitiously, reform the profession's values in general?

If instead of regarding a Code of Ethics as a sadly stale artefact of an otherwise interesting profession, we regard it with curiosity—as a potential bellwether of the profession's internal compromises it makes to hold itself together—then we may find a starting point from which to begin exposing (and eventually, reforming) the struggles within this profession many of us love.

—Tom Spector, from "Codes of Ethics and Coercion," abstract submitted to the Architecture and Its Ethical Dilemmas conference, 22-23 March 2004, New Hall, Cambridge, United Kingdom

May the Architect be high-minded; not arrogant, but faithful; just, and easy to deal with, without avarice; not let his mind be occupied in receiving gifts, but let him preserve his good name with dignity.

-Marcus Vitruvius Pollio, De Architectura

United Architects of the Philippines

[www.united-architects.org]

ARTICLE VII

ARCHITECTS CREDO

Section 8. Any registered and licensed architect shall recite with vigor, passion, and hope the Architect's Credo during special or important occasion, e.g., mass oath-taking, IAPOA's affair, PRBOA's event. The Architect's Credo shall be the following:

I shall work with this general objective—that my duty is not only to myself, but also to my Country and God.

I shall uphold the ideals and follow the norms of conduct of a noble profession and endlessly endeavor to further its just ends.

I shall humbly seek success not through the measure of solicited personal publicity, but by industrious application to my work, strive to merit a reputation for quality of service and for fair dealing.

I shall ask from all, fair remuneration for my services while expecting and asking no profits from any other source.

I shall hold the interest of my Client over and above any selfinterest for financial returns.

I shall exercise my professional prerogatives always with impartiality and disinterestedness.

I shall avoid any private business investments or venture which may tend to influence my professional judgment to the detriment of the trust placed upon me.

I shall inspire by my behaviour the loyalty of my associates and subordinates and take upon me the mentorship of the aspirants to the profession.

I shall confine my criticisms and praises within constructive and inspirational limits and never resort to these means to further malicious motives.

I shall dedicate myself to the pursuit of creative endeavor towards the goal of enlightened Art and Science, generously sharing with colleagues, friends and strangers alike the benefits of my experience and experiments.

The Society of Naval Architects & Marine Engineers [www.sname.org]

- I) The Society's Professionals shall carry on their professional work in a spirit of fairness to employees and contractors, fidelity to clients and employers, loyalty to their country, and devotion to the high ideals of courtesy and personal honor.
- 2) The Society's Professionals shall hold paramount the safety, health and welfare of the public in the performance of their professional duties. They will interest themselves in the public welfare, in behalf of which they will be ready to apply their special knowledge, skill and training for the use and benefit of mankind.
- 3) The Society's Professionals shall refrain from associating themselves with, or allowing the use of their names by, any enterprise of questionable character

Architects Registration Board of the United Kingdom [www.arb.org.uk]

As an architect you are expected to:

- 1. Be honest and act with integrity
- 2. Be competent
- 3. Promote your services honestly and responsibly
- 4. Manage your business competently
- 5. Consider the wider impact of your work
- 6. Carry out your work faithfully and conscientiously
- 7. Be trustworthy and look after your clients' money properly
- 8. Have appropriate insurance arrangements
- 9. Maintain the reputation of architects
- 10. Deal with disputes or complaints appropriately
- 11. Co-operate with regulatory requirements and investigations
- 12. Have respect for others

Architects Accreditation Council of Australia and the Royal Australian Institute of Architects

[Excerpt; the full document may be found at www.aaca.org.au]

Professional Standard 2

An architect has a responsibility, where possible, to contribute to the quality and sustainability of the natural and built environment and the health and safety of the general public and in particular, to give proper consideration of the:

public interest;

natural environment whilst striving to improve the built environment and quality of life; conservation of the nation's heritage; and conservation of natural resources.

American Society of Golf Course Architects

[Excerpt; the full document may be found at www.asgca.org.]

- I. Members shall reconcile the requirements of the game of golf with the preservation and protection of our natural resources, systems and environment, balancing these elements with the economic, social and aesthetic needs of golf's development.
- II. Members shall encourage education and research and promote the development and dissemination of useful information to improve the planning, design and construction of golf courses.
- III. Members shall not discriminate against any employee, applicant, client or others involved in their work on account of sex, race, age, creed or national origin.

American College of Healthcare Architects

[Excerpt; the full document may be found at www.healtharchitects.org.]

Ethical Standard 3: Members should seek ways to mentor and train younger professionals and students in order to transmit our special knowledge to those who seek to follow in our specialty.

Architects Institute of British Columbia, Canada

[Excerpt; the full document may be found at www.aibc.ca.]

Each member upon notice of registration shall make and subscribe to the following declaration:

"Solemnly do I declare that having read and understood the Act of the Architectural Institute of British Columbia, its Bylaws and Code of Conduct, and having passed the examinations, I am eligible for membership. Further do I announce that I will uphold professional aims, and the art, and the science, of architecture and thereby improve the environment. I also accept with obligation the need to further my education as an architect. I promise now that my professional conduct as it concerns the community, my work, and my fellow architects will be governed by the ethics and the tradition of this honourable and learned profession." •

AIA CODE OF ETHICS AND PROFESSIONAL CONDUCT

Preamble

Members of The American Institute of Architects are dedicated to the highest standards of professionalism, integrity, and competence. This Code of Ethics and Professional Conduct states guidelines for the conduct of Members in fulfilling those obligations. The Code is arranged in three tiers of statements: Canons, Ethical Standards, and Rules of Conduct:

Canons are broad principles of conduct.

Ethical Standards (E.S.) are more specific goals toward which Members should aspire in professional performance and behavior.

Rules of Conduct (Rule) are mandatory; violation of a Rule is grounds for disciplinary action by the Institute. Rules of Conduct, in some instances, implement more than one Canon or Ethical Standard.

The Code applies to the professional activities of all classes of Members, wherever they occur. It addresses responsibilities to the public, which the profession serves and enriches; to the clients and users of architecture and in the building industries, who help to shape the built environment; and to the art and science of architecture, that continuum of knowledge and creation which is the heritage and legacy of the profession.

Commentary is provided for some of the Rules of Conduct. That commentary is meant to clarify or elaborate the intent of the rule. The commentary is not part of the Code. Enforcement will be determined by application of the Rules of Conduct alone; the commentary will assist those seeking to conform their conduct to the Code and those charged with its enforcement.

Statement in Compliance With Antitrust Law

The following practices are not, in themselves, unethical, unprofessional, or contrary to any policy of The American Institute of Architects or any of its components:

- (I) submitting, at any time, competitive bids or price quotations, including in circumstances where price is the sole or principal consideration in the selection of an architect;
- (2) providing discounts; or
- (3) providing free services.

Individual architects or architecture firms, acting alone and not on behalf of the Institute or any of its components, are free to decide for themselves whether or not to engage in any of these practices. Antitrust law permits the Institute, its components, or Members to advocate legislative or other government policies or actions relating to these practices. Finally, architects should continue to consult with state laws or regulations governing the practice of architecture.

CANON I: General Obligations

Members should maintain and advance their knowledge of the art and science of architecture, respect the body of architectural accomplishment, contribute to its growth, thoughtfully consider the social and environmental impact of their professional activities, and exercise learned and uncompromised professional judgment.

E.S. 1.1 Knowledge and Skill: Members should strive to improve their professional knowledge and skill.

Rule I.IOI In practicing architecture, Members shall demonstrate a consistent pattern of reasonable care and competence, and shall apply the technical knowledge and skill which is ordinarily applied by architects of good standing practicing in the same locality.

Commentary: By requiring a "consistent pattern" of adherence to the common law standard of competence, this rule allows for discipline of a Member who more than infrequently does not achieve that standard. Isolated instances of minor lapses would not provide the basis for discipline.

- **E.S. 1.2** Standards of Excellence: Members should continually seek to raise the standards of aesthetic excellence, architectural education, research, training, and practice.
- **E.S. 1.3** Natural and Cultural Heritage: Members should respect and help conserve their natural and cultural heritage while striving to improve the environment and the quality of life within it.
- **E.S. 1.4** Human Rights: Members should uphold human rights in all their professional endeavors.

Rule 1.401 Members shall not discriminate in their professional activities on the basis of race, religion, gender, national origin, age, disability, or sexual orientation.

E.S. 1.5 Allied Arts & Industries: Members should promote allied arts and contribute to the knowledge and capability of the building industries as a whole.

CANON II: Obligations to the Public

Members should embrace the spirit and letter of the law governing their professional affairs and should promote and serve the public interest in their personal and professional activities.

E.S. 2.1 Conduct: Members should uphold the law in the conduct of their professional activities.

Rule 2.101 Members shall not, in the conduct of their professional practice, knowingly violate the law.

Commentary: The violation of any law, local, state or federal, occurring in the conduct of a Member's professional practice, is made the basis for discipline by this rule. This includes the federal Copyright Act, which prohibits copying architectural works without the permission of the copyright owner. Allegations of violations of this rule must be based on an independent finding of a violation of the law by a court of competent jurisdiction or an administrative or regulatory body.

Rule 2.102 Members shall neither offer nor make any payment or gift to a public official with the intent of influencing the official's judgment in connection with an existing or prospective project in which the Members are interested.

Commentary: This rule does not prohibit campaign contributions made in conformity with applicable campaign financing laws.

Rule 2.103 Members serving in a public capacity shall not accept payments or gifts which are intended to influence their judgment.

Rule 2.104 Members shall not engage in conduct involving fraud or wanton disregard of the rights of others.

Commentary: This rule addresses serious misconduct whether or not related to a Member's professional practice. When an alleged violation of this rule is based on a violation of a law, or of fraud, then its proof must be based on an independent finding of a violation of the law or a finding of fraud by a court of competent jurisdiction or an administrative or regulatory body.

Rule 2.105 If, in the course of their work on a project, the Members become aware of a decision taken by their employer or client which violates any law or regulation and which will, in the Members' judgment, materially affect adversely the safety to the public of the finished project, the Members shall:

- (a) advise their employer or client against the decision,
- (b) refuse to consent to the decision, and (c) report the decision to the local building inspector or other public official charged with the enforcement of the applicable laws and regulations, unless the Members are able to cause the matter to be satisfactorily resolved by other means.

Commentary: This rule extends only to violations of the building laws that threaten the public safety. The obligation under this rule applies only to the safety of the finished project, an obligation coextensive with the usual undertaking of an architect.

Rule 2.106 Members shall not counsel or assist a client in conduct that the architect knows, or reasonably should know, is fraudulent or illegal.

E.S. 2.2 Public Interest Services: Members should render public interest professional services, including pro bono services, and encourage their employees to render such services. Pro bono services are those rendered without expecting compensation, including those rendered for indigent persons, after disasters, or in other emergencies.

E.S. 2.3 Civic Responsibility: Members should be involved in civic activities as citizens and professionals, and should strive to improve public appreciation and understanding of architecture and the functions and responsibilities of architects.

Rule 2.301 Members making public statements on architectural issues shall disclose when they are being compensated for making such statements or when they have an economic interest in the issue.

CANON III: Obligations to the Client

Members should serve their clients competently and in a professional manner, and should exercise unprejudiced and unbiased judgment when performing all professional services.

E.S. 3.1 Competence: Members should serve their clients in a timely and competent manner.

Rule 3.101 In performing professional services, Members shall take into account applicable laws and regulations. Members may rely on the advice of other qualified persons as to the intent and meaning of such regulations.

Rule 3.102 Members shall undertake to perform professional services only when they, together with those whom they may engage as consultants, are qualified by education, training, or experience in the specific technical areas involved.

Commentary: This rule is meant to ensure that Members not undertake projects that are beyond their professional capacity. Members venturing into areas that require expertise they do not possess may obtain that expertise by additional education, training, or through the retention of consultants with the necessary expertise.

Rule 3.103 Members shall not materially alter the scope or objectives of a project without the client's consent.

E.S. 3.2 Conflict of Interest: Members should avoid conflicts of interest in their professional practices and fully disclose all unavoidable conflicts as they arise.

Rule 3.20I A Member shall not render professional services if the Member's professional judgment could be affected by responsibilities to another project or person, or by the Member's own interests, unless all those who rely on the Member's judgment consent after full disclosure.

Commentary: This rule is intended to embrace the full range of situations that may present a Member with a conflict between his interests or responsibilities and the interest of others. Those who are entitled to disclosure may include a client, owner, employer, contractor, or others who rely on or are affected by the Member's professional decisions. A Member who cannot appropriately communicate about a conflict directly with an affected person must take steps to ensure that disclosure is made by other means.

Rule 3.202 When acting by agreement of the parties as the independent interpreter of building contract documents and the judge of contract performance, Members shall render decisions impartially.

Commentary: This rule applies when the Member, though paid by the owner and owing the owner loyalty, is nonetheless required to act with impartiality in fulfilling the architect's professional responsibilities.

E.S. 3.3 Candor and Truthfulness: Members should be candid and truthful in their professional communications and keep their clients reasonably informed about the clients' projects.

Rule 3.301 Members shall not intentionally or recklessly mislead existing or prospective clients about the results that can be achieved through the use of the Members' services, nor shall the Members state that they can achieve results by means that violate applicable law or this Code.

Commentary: This rule is meant to preclude dishonest, reckless, or illegal representations by a Member either in the course of soliciting a client or during performance.

E.S. 3.4 Confidentiality: Members should safeguard the trust placed in them by their clients.

Rule 3.401 Members shall not knowingly disclose information that would adversely affect their client or that they have been asked to maintain in confidence, except as otherwise allowed or required by this Code or applicable law.

Commentary: To encourage the full and open exchange of infor-

mation necessary for a successful professional relationship, Members must recognize and respect the sensitive nature of confidential client communications. Because the law does not recognize an architect-client privilege, however, the rule permits a Member to reveal a confidence when a failure to do so would be unlawful or contrary to another ethical duty imposed by this Code.

CANON IV: Obligations to the Profession

Members should uphold the integrity and dignity of the profession.

E.S. 4.1 Honesty and Fairness: Members should pursue their professional activities with honesty and fairness.

Rule 4.101 Members having substantial information which leads to a reasonable belief that another Member has committed a violation of this Code which raises a serious question as to that Member's honesty, trustworthiness, or fitness as a Member, shall file a complaint with the National Ethics Council.

Commentary: Often, only an architect can recognize that the behavior of another architect poses a serious question as to that other's professional integrity. In those circumstances, the duty to the professional's calling requires that a complaint be filed. In most jurisdictions, a complaint that invokes professional standards is protected from a libel or slander action if the complaint was made in good faith. If in doubt, a Member should seek counsel before reporting on another under this rule.

Rule 4.102 Members shall not sign or seal drawings, specifications, reports, or other professional work for which they do not have responsible control.

Commentary: Responsible control means the degree of knowledge and supervision ordinarily required by the professional standard of care. With respect to the work of licensed consultants, Members may sign or seal such work if they have reviewed it, coordinated its preparation, or intend to be responsible for its adequacy.

Rule 4.103 Members speaking in their professional capacity shall not knowingly make false statements of material fact.

Commentary: This rule applies to statements in all professional contexts, including applications for licensure and AIA membership.

E.S. 4.2 Dignity and Integrity: Members should strive, through their actions, to promote the dignity and integrity of the profession, and to ensure that their representatives and employees conform their conduct to this Code.

Rule 4.201 Members shall not make misleading, deceptive, or

false statements or claims about their professional qualifications, experience, or performance and shall accurately state the scope and nature of their responsibilities in connection with work for which they are claiming credit.

Commentary: This rule is meant to prevent Members from claiming or implying credit for work which they did not do, misleading others, and denying other participants in a project their proper share of credit.

Rule 4.202 Members shall make reasonable efforts to ensure that those over whom they have supervisory authority conform their conduct to this Code.

Commentary: What constitutes "reasonable efforts" under this rule is a common sense matter. As it makes sense to ensure that those over whom the architect exercises supervision be made generally aware of the Code, it can also make sense to bring a particular provision to the attention of a particular employee when a situation is present which might give rise to violation.

CANON V: Obligations to Colleagues

Members should respect the rights and acknowledge the professional aspirations and contributions of their colleagues.

E.S. 5.1 Professional Environment: Members should provide their associates and employees with a suitable working environment, compensate them fairly, and facilitate their professional development.

E.S. 5.2 Intern and Professional Development: Members should recognize and fulfill their obligation to nurture fellow professionals as they progress through all stages of their career, beginning with professional education in the academy, progressing through internship and continuing throughout their career.

E.S. 5.3 Professional Recognition: Members should build their professional reputation on the merits of their own service and performance and should recognize and give credit to others for the professional work they have performed.

Rule 5.301 Members shall recognize and respect the professional contributions of their employees, employers, professional colleagues, and business associates.

Rule 5.302 Members leaving a firm shall not, without the permission of their employer or partner, take designs, drawings, data, reports, notes, or other materials relating to the firm's work, whether or not performed by the Member.

Rule 5.303 A Member shall not unreasonably withhold permission from a departing employee or partner to take copies of designs, drawings, data, reports, notes, or other materials relating to work performed by the employee or partner that are not confidential.

Commentary: A Member may impose reasonable conditions, such as the payment of copying costs, on the right of departing persons to take copies of their work.

CANON VI: Obligations to the Environment

Members should promote sustainable design and development principles in their professional activities.

- **E.S. 6.1** Sustainable Design: In performing design work, Members should be environmentally responsible and advocate sustainable building and site design.
- **E.S. 6.2** Sustainable Development: In performing professional services, Members should advocate the design, construction, and operation of sustainable buildings and communities.
- **E.S.** 6.3 Sustainable Practices: Members should use sustainable practices within their firms and professional organizations, and they should encourage their clients to do the same.

RULES OF APPLICATION, ENFORCEMENT, AND AMENDMENT

Application

The Code of Ethics and Professional Conduct applies to the professional activities of all members of the AIA.

Enforcement

The Bylaws of the Institute state procedures for the enforcement of the Code of Ethics and Professional Conduct. Such procedures provide that:

- (I) Enforcement of the Code is administered through a National Ethics Council, appointed by the AIA Board of Directors.
- (2) Formal charges are filed directly with the National Ethics Council by Members, components, or anyone directly aggrieved by the conduct of the Members.
- (3) Penalties that may be imposed by the National Ethics Council are:
 - (a) Admonition
 - (b) Censure

- (c) Suspension of membership for a period of time
- (d) Termination of membership.
- (4) Appeal procedures are available.
- (5) All proceedings are confidential, as is the imposition of an admonishment; however, all other penalties shall be made public.

Enforcement of Rules 4.101 and 4.202 refer to and support enforcement of other Rules. A violation of Rules 4.101 or 4.202 cannot be established without proof of a pertinent violation of at least one other Rule.

Amendment

The Code of Ethics and Professional Conduct may be amended by the convention of the Institute under the same procedures as are necessary to amend the Institute's Bylaws. The Code may also be amended by the AIA Board of Directors upon a two-thirds vote of the entire Board.

*2007 Edition. This copy of the Code of Ethics is current as of December 2007. Contact the General Counsel's Office for further information at (202) 626-7311.

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TOMORROW IS "CRANK CALL AN ARCHITECT DAY."



It seriously is. I, in no way, have made that up. So, tomorrow when you get to work, pick up the yellow pages and turn to the "A's." Then throw the yellow pages in the recycling bin, because... you know, we have the Internet now, and then just Google "Architects in <insert your town here>." But, don't type "insert your town here," because that will send you to a gay-porn site, I assume, I mean, I haven't checked or anything. I mean, ummmm...

(Hi mom.)

So.... anyway find an Architect's number and give them a call. Don't worry, they'll answer. I don't think they're busy. Then:

Ask them if their Sub-Zero is running. Then tell them they better catch it before they lose a LEED point.

Ask them if they have Prince Albert in a stainless steel, can-shaped house sited on a beautiful bluff overlooking the Mediterranean.

Ask them if they want to design a luxury condominum tower in Ka-wah-la Lampoon. Tell them it's on the corner of Why-a-me-a and You-a-pee-a.

Tell them their Sharpie has leaked on their shirt pocket (it probably did anyway).

Repeat the phrase "I need to talk to Svehn now" over and over. When they say "who?" say "Svehn." When they say "what?" say "does he have my metal panel sample?" When they say "I don't know" say "third base" and hang up.

Ask for Bob, when Bob answers, ask for Robert, when he says, "This is Robert," ask for Bob again, he'll say, "Yes, this is Bob, can I help you?" then say, "No, I mean the architect Bob."

Ask to speak to the person in charge of hiring. When they pick up the line, make a sound like a fax machine.

Ask to speak to the person in charge of hiring. When they pick up the line, quietly sob into the phone.

Ask the person who answers the phone if they "do" blueprints.

Say this phrase exactly: "This is Cesar Pelli, can I speak to the idiot who decided to change my design?"

Ask for the person in charge of specifications. When they pick up, ask them which is more lickable, stainless or teak.

Tell the receptionist who answers that you've heard that IT is monitoring her Facebook usage. Then "like" her page.

Ask the person who answers, "Are you running any specials this week?"

Pretend to be a building official. Tell them that construction has been stopped due to glaring omissions and demand to speak to the principal in charge. When they answer (which won't take long) tell them you are not wearing pants... The silence will be awkward...

Tell them you're one of the Beastie Boys and you want them to design a studio/daycare with sustainable design features. Tell them you're calling every architect in town, and you want them to fight for their right to Parti.

I'll give you a minute to let that pun sink in...

So, tomorrow morning, first thing, why not crank call an architect? They'll be waiting for your call. I assume, unless they're busy, but they aren't. So, just call. I think they're lonely.

Hello?....

<makes a phone sign with his thumb and pinky finger and mouths the words "call me"> $\ensuremath{\bullet}$

Reprinted with permission from www.coffeewithanarchitect.com, by Jody Brown, AIA, who explains, "I started this site as a way to reach out to people in the community. I thought that a virtual cup of coffee would be a low pressure way to meet and discuss our shared ideas, passions, and vision for the profession. Then, at some point, I went a different way with it."

2013 AIACC Council Awards

The AIACC Council Awards are the highest achievement awards bestowed on a group or individual. These awards—the Firm Award, the Lifetime Achievement Award, and the Distinguished Practice Award—are reviewed by the Achievement Awards Committee, which recommends finalists to the AIACC Board of Directors. This year's honorees are:

Firm Award: Dreyfuss & Blackford, Sacramento Lifetime Achievement Award: John E. "Jack" MacAllister, FAIA Distinguished Practice Award: Jonathan Segal, FAIA

2012 AIACC Design Awards

Every year since 1982, the AIACC has celebrated outstanding architecture through the Design Awards Program, which recognizes achievements in Architecture, Interior Architecture, Small Projects, and Urban Design. From time to time, the AIACC also bestows the 25-Year Award, for projects completed 25 to 50 years ago, whose excellence has stood the test of time; and the Maybeck Award, which honors individual California architects for outstanding bodies of work over ten years or more. Two juries of distinguished practitioners—one for Architecture, Interior Architecture, and Small Projects, and one for Urban Design—select the winners.

2012 AIACC Residential Design Awards

Beginning this year, AIACC's Residential Design Awards program celebrates outstanding achievements in residential architecture and design from Californian firms and architects. The awards jury took place too late in the year to allow for full coverage in this issue of arcCA. We are nevertheless proud to recognize the following winners:

HONOR AWARDS



UCSD Rita Atkinson Residences La Jolla, California Valerio Dewalt Train



Dry Creek Residence Woodside, California Bohlin Cywinski Jackson

MERIT AWARDS



Flynn Mews Dublin, Ireland Lorcan O'Herlihy Architects



Richardson Apartments San Francisco, California David Baker + Associates

CITATION AWARDS



Paso Robles Residence
Paso Robles, California
Aidlin Darling Design



Venice House Venice, California Daly Genik



Walden Studios Geyserville California Jensen Architects

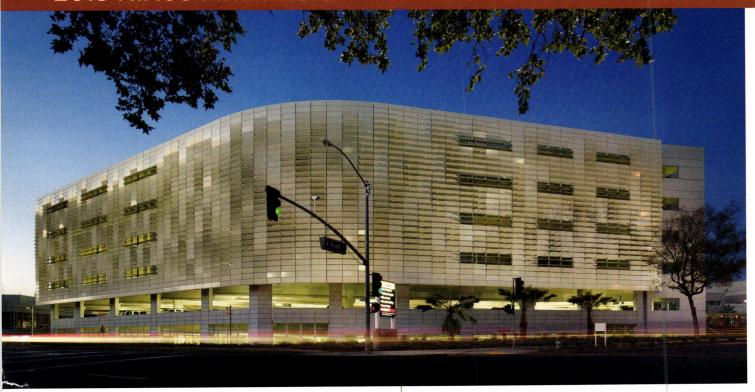


Formosa 1140 West Hollywood California Lorcan O'Herlihy Architects



The Charmer San Diego, California Jonathan Segal, FAIA

2013 AIACC Firm Award



FIRM AWARD:

Dreyfuss & Blackford Architects

Sacramento www.dreyfussblackford.com

top, clockwise from left: UC Davis Medical Center Parking Structure III, Davis; Interior, California ISO Headquarters, Folsom; Exterior, California ISO Headquarters; Powerhouse Science Center, Sacramento. below, D&B partners



Few firms can say they have stayed in the same building and office space for nearly fifty years. When Al Dreyfuss and Len Blackford designed a modern glass and steel building for their relatively young firm in 1965, they recognized the value of an open studio without private offices and cubicles, where collaboration, teamwork, and design dialogue could be easily achieved. The layout of Dreyfuss & Blackford's office remains intact today, a testimony to the core values upon which the firm was founded—supporting the work of creative and detail-oriented people.

Founded in the capitol of California shortly after WW II, Dreyfuss & Blackford Architects has played a significant role in shaping the Sacramento Valley region. Al Dreyfuss and Len Blackford shared an abiding respect for the modernism of the Bauhaus and Chicago schools, a respect that elevated their work from their contemporaries from the outset. Steady success with school and commercial projects led to their first major commission in 1959: a headquarters for the Sacramento Municipal Utility District. This steel-framed, aluminum-clad project was widely praised, lauded with design awards and published internationally. More than fifty years later, it is on the National Register of Historic Places, still highly functional, efficient, and used as originally intended.

Major commissions flowed into the offices, including master plans for CSU Sacramento and CSU Fresno, San Francisco International Airport, and Sacramento Metropolitan Airport.

2013 AIACC Firm Award







In 1959, Al Dreyfuss was appointed chair of the newly formed Capitol Area Plan (CAP), a commission charged with oversight of a sixty-block district of state property in downtown Sacramento. CAP would shape the city and the state for decades to come, by acquiring and managing property, preparing master plans, and developing both housing and office projects.

During Al's tenure with CAP, the state had five governors and seven state architects, all with varying views and agendas. The durability and continued relevance of the Capitol Area Plan has in large measure been due to Al Dreyfuss' vision and consistency. His voice of reason and genuine concern has, invariably, been for the quality of Sacramento, both as a city and as the state's capitol.

Award-winning, innovative building projects demonstrated the firm's growing expertise in steel frame construction, and new works explored pre-cast concrete structures, as well. The IBM Building on Capitol Mall (1963) was an early example of expressed precast concrete, and it paved the way for subsequent exploration of this durable finish material. By the close of the 1970s, Dreyfuss & Blackford was hard at work on a new Headquarters for Cal PERS, the Public Employees Retirement System. This hundred-year building features a cast-in-place concrete frame and precast exterior panel system, as well as one of the first large-scale uses of raised access floor (375,000 sf) and of living green roofs. More than twenty-five years later, it remains a model of efficient, inno-

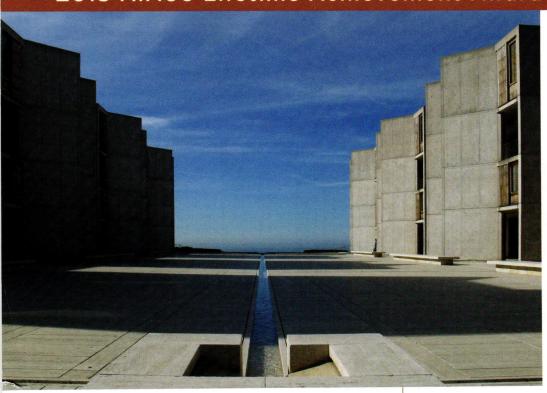
vative design and an enduring landmark of distinction. Today, the firm continues to explore the capacity of precast concrete with projects like Cal ISO, which utilizes a precast hybrid moment frame to create a flexible yet economical hundred-year structure.

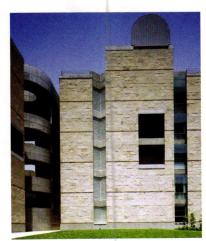
The firm has demonstrated leadership in environmental, energy efficient design projects from the outset. The SMUD HQ (1959) utilized fixed, south-facing louvers and sun-tracking east- and west-facing louvers decades before most firms were concerned with solar orientation. The Cal PERS HQ (1986) integrated green roofs, raised access floors and computer integrated lighting/shading/HVAC controls well before these systems were widespread. In 2000, the firm helped deliver the California Department of Education Headquarters, the first LEED Gold-rated state building, demonstrating that high-performing, sustainable public buildings need not cost significantly more than status quo. The Cal ISO HQ of 2011 achieved a LEED Platinum rating.

Mentoring future generations of architects is a valued part of D&B's company culture: the firm has a long history of retaining talent, with an average employee tenure of seven years, some spending over twenty-five years with the company. Staff regularly volunteer in career development programs like ACE Mentor that expose high school students to many facets of the architectural profession from design to engineering and construction.

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2013 AIACC Lifetime Achievement Award





LIFETIME ACHIEVEMENT AWARD:

John E. "Jack" MacAllister, FAIA





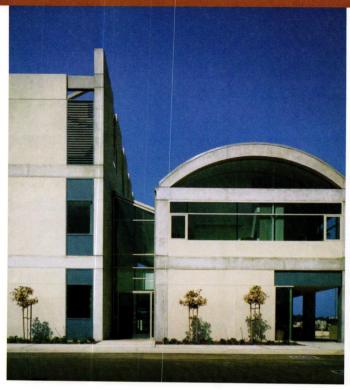
top, left: Salk Institute, La Jolla, Louis I. Kahn; right: Molecular Science Building, UCLA, Anshen+Allen LA, now CO Architects; above: Bourns Hall College of Engineering, UC Riverside, Anshen+Allen LA, now CO Architects.

Jack MacAllister's 57-year career in architecture is distinguished by a rare comprehensiveness, exemplifying consistent excellence across the many facets of the discipline. A rigorous and accomplished designer, Jack is also an incomparable practice manager, a pioneer in the application of digital technology, and a valued mentor to generations of younger architects. He takes particular pride in having encouraged and supported the entry of women into the profession.

Tapped early to lead the design and construction of the Salk Institute in the office of Louis I. Kahn, he has been called to positions of practice leadership and firm transformation, leading by example rather than dictate. Believing that the best buildings are always the product of collaborative creation, he has long been a proponent of practice integration and of team—rather than individual—recognition. And he has enthusiastically shared his experience, knowledge, and insight, counseling some of the country's most distinguished firms.

MacAllister worked for Louis Kahn from 1955 to 1967, during which time he was project designer for the Rochester Unitarian Church, Trenton Jewish Community Center, Olivetti Factory & Office Building, Valyermo Monastery and, most notably, the Salk Institute. In 1960, at age 25, he was—by mutual agreement among Kahn, Jonas Salk, and the funders of the Institute—placed in full charge of its design and construction, setting up an on-site

2013 AIACC Lifetime Achievement Award





office of twenty people. The exquisite detailing of this timeless work is due to his disciplined research of materials and methods of construction and its realization in design. For the succeeding fifty years, he served continuously as ad hoc, pro bono advisor to Jonas Salk on all aspects of the Institute's maintenance and alterations, typically conferring with Salk on a weekly basis. In 1988, with partner and fellow Kahn veteran David Rinehart of Anshen+Allen, Los Angeles, he designed the East Building of the Institute. Inevitably controversial at the time, it has since been recognized as a finely nuanced response to one of the century's greatest architectural challenges.

In 1967, recruited by Colin St.John Wilson to work on the design of the Liverpool Civic Center, MacAllister put to use the first purpose-designed, architectural CAD system, GDS, developed by colleagues at Cambridge University, where he was also teaching. The last time he drew with a parallel rule was in 1971, and he has never looked back. In each of the firms he has led, beginning with MacAllister, Rinehart & Ring (1968-1976), he has integrated leading-edge digital technology in design, construction documentation, and practice management.

MacAllister has been repeatedly called upon to lead the expansion or reinvigoration of complex architectural practices. Between 1980 and 1986, he built Bobrow Thomas, a healthcare planning firm of 25 people, into an award winning, 120 person

architectural practice.

He established Anshen+Allen, Los Angeles in 1985, creating a partnership with ARUP and hosting their first U.S. office, run by Peter Budd, in shared space, practicing with them in a fully integrated fashion. After five years as managing principal of Anshen+Allen's L.A. office, he was appointed President and CEO of the firm, moving to the San Francisco headquarters. Over the next five years, he built the practice from 30 to 400 individuals, while establishing Anshen+Allen London, the largest healthcare practice in the United Kingdom.

From Anshen+Allen, MacAllister was recruited to lead NBBJ's California practice, building the San Francisco office from 10 to 70 people. Following his retirement from NBBJ in 2003, he formed the Cameron MacAllister Group with Mark Cameron to share his expertise as an advisor to many of the nation's foremost architecture firms, including Lake Flato, Kieran Timberlake, Bohlin Cywinski Jackson, HOK, Mithun, Olson Sundberg Kundig Allen, and Perkins+Will. •

top, left: Shiley Eye Center, UC San Diego, Anshen+Allen LA, now CO Architects; right, Kimball Art Museum, Fort Worth, Texas, Louis I. Kahn. All photos courtesy of CO Architects.

2013 AIACC Distinguished Practice Award



DISTINGUISHED PRACTICE:

Jonathan Segal, FAIA



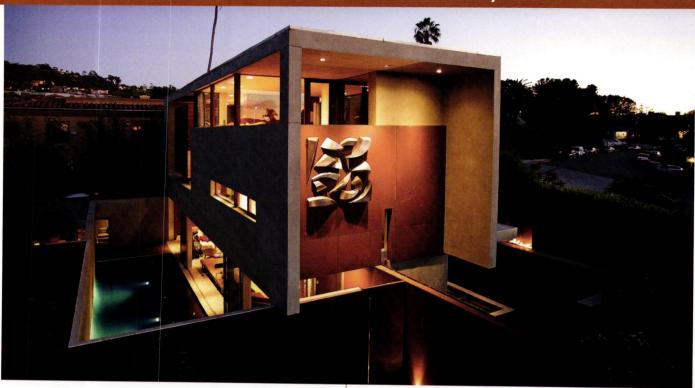
pany is known for its design and development of medium- to high-density residential and mixed-use projects. Segal has pioneered the architect's role in the development process, showcasing his "architect as developer" philosophy in such innovative projects as the Kettner Row & Little Italy Neighborhood Development, the first attempt to create fee simple single-family convertible housing in downtown San Diego; The Union, San Diego, an adaptively reused, sustainable affordable residential housing unit for which Segal acted as owner, developer, and contractor; and The Q, San Diego, a sustainable residential and retail building that Segal first designed as an office building but, facing changing markets, resourcefully converted to loft apartments and retail. Altogether, he has been responsible for the design and development of over 300 medium- to high-density urban residential, mixed use, and live/work units, totaling over 300,000 square feet of construction.

Established in 1989, Jonathan Segal FAIA & Development Com-

Segal's firm has received more than 60 national and local design awards, including six national AIA Honor Awards and Residential Architect's 2012 Project of the Year Award for The Charmer, a mixed-use housing and retail project in San Diego. In 2003, he was honored as Residential Architect magazine's 2004 National Rising Star; and the Prospect was selected as one of Dwell magazine's top one hundred homes ever published. In

this page, top: The Union; opposite, top: The Prospect, photos by Paul Body; bottom, The Charmer, photo by Jeff Durkin.

2013 AIACC Twenty-five Year Award



January 2011, Residential Architect magazine named him one of the top fifty architects in the nation.

Throughout his career, Segal has been devoted to the interests of Downtown San Diego. Staunchly opposed to insensitive development, he is adamant about preserving historic and important architecture while sensitively integrating new development.

Segal has shown consistent commitment to mentorship and to the advancement of the architectural profession, the Awards jury noted. He has lectured throughout the United States and Europe, offering his lecture series "Architect as Developer" live and online. Recently, Segal co-founded, with Ted Smith, Woodbury University's Master of Real Estate Development for Architects. This program seeks to build upon the unique perspective and ethos of the architect/developer. While architects design the way a building looks and works, they are seldom involved in the decision of exactly what to build. In most developments, the architect is considered only one of many players and is often relegated to a role of carrying out a pre-established vision for the development, rather than playing a leadership role in its determination from the start. The MRED program is unlike a typical real estate development program, in which the curriculum is offered in a traditional classroom or lecture setting. Instead, the entire curriculum of the twelve-month, three-semester program is delivered through a hands-on, studio-based format. In addition

to learning from a broad array of building industry professionals, MRED students work with architects who have been successful as developers through innovation and the invention of strategies to overcome financial shortcomings and policy roadblocks. •



HONOR AWARD FOR ARCHITECTURE:

Flynn Mews Dublin, Ireland

ARCHITECT:

Lorcan O'Herlihy Architects www. www.loharchitects.com

EXECUTIVE ARCHITECT: ODOS Architects **CONTRACTOR:** Oikos Builders, Ltd.

STRUCTURAL: Casey O'Rourke & Associates

LANDSCAPE: Doyle Herman Design Associates

Photos: Alice Clancy Architectural Photography

Situated in the heart of Dublin, Ireland on the site of an existing 1847 Georgian Manor, this single-family mews incorporates an historically significant coach house façade. The local planning council requested that the existing façade be restored with only limited alterations and that views from the primary manor be maintained.

As part of the Dublin Green Building Pilot Program, the project incorporates a significant amount of sustainable measures.











HONOR AWARD FOR ARCHITECTURE:

Golden Gate Valley Branch Library San Francisco, California

ARCHITECT:

www.ptarc.com

Tom Eliot Fisch / Paulett Taggart Architects, JV www.tomeliotfisch.com **CONTRACTOR**: Fineline Construction

HISTORIC ARCHITECT: Architectural Resource Group

LANDSCAPE: GLS Landscape Architecture

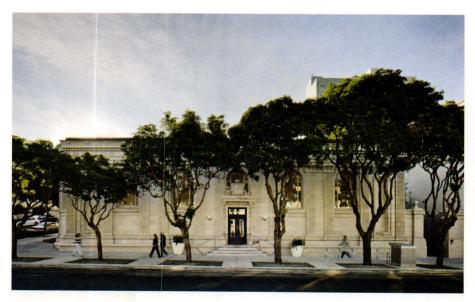
STRUCTURAL: SOHA Engineers

MECHANICAL: Timmons Design Engineers

Photos: Bruce Damonte

This project includes the preservation and renovation of an historic, San Francisco Branch Public Library designed by Ernest Coxhead as well as the construction of a small addition. Its goal was to restore and enhance the beauty of this important civic amenity, while breathing new life into the library. The \$4.2 million project was completed in October 2011 and provides accessibility, seismic, and life safety upgrades; improvements to the mechanical and electrical systems; façade restoration; and a complete interior renovation.











HONOR AWARD FOR INTERIOR ARCHITECTURE

HyundaiCard Airport Lounge Incheon International Airport, South Korea

ARCHITECT:

Gensler

www.gensler.com

Photos: Ryan Gobuty (Gensler)

As a counterpoint to the surrounding visual noise and frenzied airport activity, planning for the space was defined by the unexpected convergence of lounge, retail and museum programs. The proposed parti is deceptively simple, with functions arranged in a freestanding "black box." Much like a perfectly organized suitcase, this monolithic object contains all the information, accessories, entertainment and gifts needed for a memorable travel experience.











HONOR AWARD FOR SMALL PROJECT

Oakland Museum of California Event Space Oakland, California

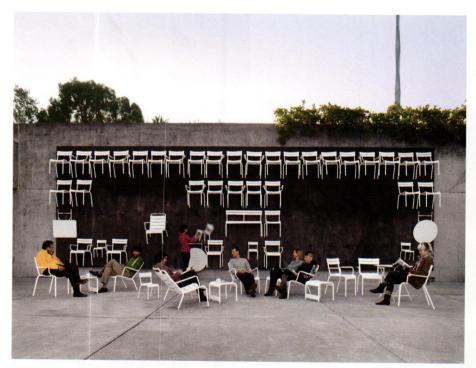
ARCHITECT:

Jensen Architects www.jensen-architects.com CONTRACTOR: Johnstone-McAuliffe Construction

FURNITURE: Fermob USA

Photos: Cesar Rubio

A wall painting with chairs—this project was developed as an adaptable tool kit serving new public programming and special events at the local museum. Sited in the museum's terraced-concrete entry plaza, the project creates an outdoor living room for the community with simple metal garden chairs hung from hooks like chairs in a Shaker house. Initially projecting a strong graphic impression, the composition comes into three-dimensional relief as an interactive participatory piece where staff and visitors can create multiple seating arrangements in response to different events.











MERIT AWARD FOR ARCHITECTURE Marin Country Day School Marin

ARCHITECT: EHDD

CONTRACTOR: Oliver & Company

LANDSCAPE: CMG Landscape Architecture

CIVIL: Sherwood Design Engineers

STRUCTURAL: Tipping Mar + Assoc's

MEP: Stantec Consulting

LIGHTING: TMT Associates

ACOUSTICS: Charles M. Salter & Assoc's WATERPROOFING: Simpson Gumpertz & Heger, Inc.

CODE & FIRE PROTECTION: The Fire Consultants **ECOLOGIST:** WRA Environmental Consultants

ARBORIST: Arborwell

HAZARDOUS MATERIALS: Van Brunt & Assoc's

Photos: top Cesar Rubio; bottom Michael David Rose

This independent, coed, K-8 school with 540 students has the distinction of being the first zero energy school building in North America. The LEED Platinum project emphasizes interconnectedness between buildings and landscape.

MERIT AWARD FOR ARCHITECTURE

San Joaquin Valley Residence San Joaquin Valley

ARCHITECT: Aidlin Darling Design

CONTRACTOR: Scott Mooneyham Construction **GEOTECHNICAL:** Condor Earth Technologies

CIVIL: Welty Engineering

STRUCTURAL: Structural Design Engineers

Photos: Matthew Millman

The design of this private residence presented many challenges, not the least of which involved creating a comfortable place to live amongst the vast agriculture of the Central Valley. It needed to provide protection from intense summer heat while affording easy access to outdoor living. Inspired by the paintings of Giorgio de Chirico, simple forms cast in strong daylight and shadow capture a spirit of place.











MERIT AWARD FOR ARCHITECTURE

The Q San Diego

ARCHITECT: Jonathan Segal. FAIA

CONTRACTOR: Jonathan Segal FAIA
LANDSCAPE ARCHITECT: Jonathan Segal
FAIAMEP ENGINEER: Jonathan Segal FAIA

Photos: top Nic Lehoux; middle Matthew Segal; bottom Jeff Durkin

The O is a seven-story, mixed-use development in the Little Italy district of downtown San Diego. It integrates residential, office, and commercial spaces within a small 50x200 foot infill lot, while also saving the oldest home in Little Italy. This wonderful urban neighborhood leaves many tenants avoiding the use of the car altogether, as their residences also become their offices, and the adjacency of immediate needs fulfills their day-to-day needs.

MERIT AWARD FOR ARCHITECTURE Surfhouse Hermosa Beach

ARCHITECT: XTEN Architecture

CONTRACTOR: Glynn Designbuild, Inc. STRUCTURAL: C.W. Howe Assoc's

Photos: Art Gray

This residence appears as an abstract block of ebonized cedar a few blocks from the Pacific Ocean in Hermosa Beach. The site is very small—the allowable building area measures just 33' x 24'—and the budget was equally restrictive at approximately \$310 per square foot. The architects subtracted the larger program areas from a solid volumetric form that conformed to the zoning regulations and sought to maximize space, light, and views, while also creating a sense of privacy and retreat for the young owners on a busy beachside street.













MERIT AWARD FOR ARCHITECTURE

Charles David Keeling Apartments, UC San Diego San Diego

ARCHITECT: KieranTimberlake

CM: Swinerton Builders

LANDSCAPE: Spurlock Poirier

ELECTRICAL: Sparling

M/P & FIRE: IBE Consulting Engineers

STRUCTURAL: John A. Martin & Assoc's

ENVIRONMENTAL: Atelier Ten LIGHTING: Candela

ESTIMATING: International Consultants, Inc.

Photographer: Tim Griffith

CIVIL: Nasland Engineering

SPECIFICATIONS: TRC

This student residence, named for the scientist who first alerted the world to the possible human impact on atmospheric carbon, employs a suite of tactics to address Southern California's pressing environmental challenges of storm water management, water scarcity, and carbon emissions.

MERIT AWARD FOR ARCHITECTURE

East Bay Center for the Performing Arts Richmond

ARCHITECT: Mark Cavagnero Associates

CONTRACTOR: Oliver & Company
PM/CM: Equity Community Builders LLC
CIVIL: Moran Engineering

STRUCTURAL: Jon Brody Structural Engineers
M/P: LMR Consulting Mechanical Engineers

ELECTRICAL: The Engineering Enterprise ACOUSTICS: Charles M. Salter Associates

LIGHTING: Lightswitch, Inc.

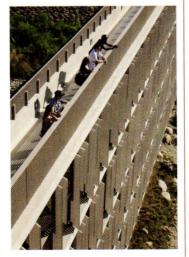
PRESERVATION: Preservation Architecture

Photos: Tim Griffith

For a nationally recognized performing arts center, located in a neighborhood distinguished primarily for its chronic poverty and violence, this historically significant, former 1920s dance hall has been transformed into a new urban center for music and dance.













MERIT AWARD FOR ARCHITECTURE

Community Foundation Santa Cruz County Aptos

ARCHITECT: Mark Cavagnero Associates

CONTRACTOR: Devcon Construction, Inc.,
PM/CM: Nova Partners

LANDSCAPE: Joni L Janecki & Assoc's CIVIL: Ifland Engineers, Inc.

STRUCTURAL: Jon Brody Structural Engineers

MECHANICAL: Airtec Services
ELECTRICAL: Triad Electric

PLUMBING: Castro Plumbing Services
ACOUSTICS: Charles M. Salter Assoc's

LEED: Enovity, Inc

Photos: Tim Griffith

This new, permanent home for a Local Community Foundation backs into the natural slope of the site to create a single-story façade along the main street, consistent with the massing of its retail neighbors.

MERIT AWARD FOR ARCHITECTURE Tahiti Affordable Housing Santa Monica

ARCHITECT: Daly Genik

CONTRACTOR: Alpha Construction

CM; S. L. Leonard & Associates

LANDSCAPE: Dry Design

CIVIL: Reiss Brown Ekmekji

STRUCTURAL: GMS

MECHANICAL: C. Brion Engineering

ELECTRICAL: MDC Engineers

Photos: Tim Griffith, Joshua White

This affordable housing complex provides critically needed housing for low-income families in Santa Monica. Its design incorporates elements of the siedlung tradition of post-war European housing: each unit has natural light and ventilation, and the complex balances privacy with community building.













MERIT AWARD FOR ARCHITECTURE Gagosian Galler

Gagosian Gallery Addition Beverly Hills

ARCHITECT: Richard Meier & Partners Architects LLP

CONTRACTOR: RJC Builders, Inc.

MEP: Syska Hennessy Group

Photos: Tim Griffith, Joshua White

This adaptive reuse of retail space is situated in the commercial center of Beverly Hills and expands on the existing gallery's exhibition space and offices designed by Richard Meier & Partners in 1995. New second level offices and a private, sky-lit viewing gallery address the growing gallery's administrative and exhibit needs. The addition embodies the qualities of space and light that distinguish the original gallery, yet departs with its expressive reuse of an existing wood, barrel vault roof.

FOR ARCHITECTURE Bar Agricole San Francisco, CA

ARCHITECT: Aidlin Darling Design

CONTRACTOR: Northern Sun Assoc's STRUCTURAL: Berkeley Structural Design MECHANICAL: MHC Engineers LIGHTING: Revolver Design

ACOUSTICS: Charles M. Salter Assoc's
SUSTAINABILITY: Simon and Associates

FOOD SERVICE CONSULTANT: Restaurant Consultation & Design

WOOD HULL FABRICATOR: Matarozzi
Pelsinger Builders

GARDEN FABRICATOR: Cronin Construction & Development Inc.

Photos: Matthew Millman

For this modern urban tavern, the architects worked directly with local artisans Nikolas Weinstein (glass), Sebastian Parker (chairs), Chris French (metal), Concreteworks, and Cabinet Works Co., to highlight individual craft while creating a cohesive, welcoming environment.













MERIT AWARD FOR ARCHITECTURE Coffee Bar Montgomery San Francisco, CA

ARCHITECT: jones | haydu CONTRACTOR: Northern Sun Assoc's

LIGHTING: J.S. Nolan

Photos: Bruce Damonte

This former storage space in the heart of the Financial District is under 500 square feet, with no distinctive architectural features, save tall ceilings and full height glass. The goal was to provide epicurean coffee at a rate that meets the Financial District's demands: a slow food experience in an extremely fast-paced environment. To meet this demand, a higher barista count was more important than seating. The glowing wood shell—read through the building's colonnade—serves as a beacon to pedestrians.

MERIT AWARD FOR URBAN DESIGN

Shanghai Advanced Research Institute, Chinese Academy of Sciences

ARCHITECT: Moore Ruble Yudell Architects

Undertaken as a part of a regional master plan developed by the City of Shanghai, the previously cleared and partially developed site includes primary roads, underground utilities, a network of waterways, and both planned and constructed research facilities. This context set the stage for the visioning of a new academic environment that is both connected to its surrounding context and developed to have its own sense of identity and place.













MERIT AWARD FOR URBAN DESIGN Horseshoe Cove Sausalito

ARCHITECT: Interstice
Architects

Horseshoe Cove, located along the San Francisco Bay, is the historical site for a new, highly visible, public infrastructure project that proposes repair of the Bay ecosystem through native species farming and broad-based community involvement. By re-distributing the sea wall boundary, the site is transformed into a blurred tidal edge. Water/land ecologies evolve, as vernacular agricultural systems are re-appropriated to create self-generating ecological structures.

MERIT AWARD FOR URBAN DESIGN

Montana Science & Natural Resources Education Center Butte, Montana

ARCHITECT: PLACE ARCHITECTURE, PLLC

We live in an era when the complex science of remediation is largely absent from public view and where there is relatively little opportunity for citizens to engage in the larger questions of how a nation came to scar its valuable natural resources. This center explores Butte's turn-of-the 20th century mining operations, which provided the infrastructure for our modern world.







Butte Legacy Project

- 1 Recycled Minerals + Ewaste + Clean Water
- Restored & Repurposed Land
- 3 Restoration Garde
- 4 On-going Mining Operations













- Uptown Butte Montana & National Landmark Historic District

2012 Design Awards Jury (Architecture, Interior Architecture, and Small Projects)



Edmund Ong, FAIA—Edmund W. Ong Architecture & Planning, San Francisco

The major part of Ed Ong's professional career has been spent in the public sector as Chief of Architec-

ture for the San Francisco Redevelopment Agency. He continues to consult on urban design and architectural issues.



John Ronan, AIA-John Ronan Architects, Chicago

John Ronan, AIA, is Professor of Architecture at the Illinois Institute of Technology. His firm has been the recipient of numerous awards, including two

AIA National Honor Awards. A monograph on his work, *Explorations*, was published by Princeton Architectural Press in 2010.



Julie Snow, FAIA-Julie Snow Architects, Minneapolis

The work of Julie Snow Architects is characterized by refined detail, lightness, spatial clarity, and structural directness, exploring an intensity of dialogue

between site and architecture. Julie is a recipient of the prestigious Architecture Award from the American Academy of Arts and Letters.



David Thurm, Hon. AIA-The Art Institute of Chicago

David Thurm is Chief Operating Officer of the Art Institute of Chicago. He previously served in various senior positions at *The New York Times*, where

he was responsible for the *Times'* building projects, including its production plant, designed by James Polshek & Partners, and its headquarters building, by Renzo Piano.



Clive Wilkinson, AIA-Clive Wilkinson Architects, Los Angeles

Clive Wilkinson is an architect, designer, writer, and strategist with expertise in applying urban design thinking to workplace, educational, and creative

communities. His firm's portfolio of work has been selected as a Finalist for two years running in the Cooper-Hewitt National Design Awards.

2012 Urban Design Awards Jury



Brian Fletcher, ASLA-President, Callander Associates, San Mateo

Brian Fletcher is leading the continued development of the 39-year old landscape architecture and urban

design practice, whose award winning, community-based projects include Centennial Way in South San Francisco, Virginia Corridor in Modesto, and Stockton Marina and Promenade.



Frank L. Fuller, FAIA-Field Paoli Architects, San Francisco

Frank Fuller is urban design principal for Field Paoli. He was president of the AIA East Bay Chapter in 2000 and currently serves as the Chair of the

Urban Design Committee of the AIACC.



Cathy Merrill, ASLA-Merrill Morris Partners, San Francisco

Cathy Merrill is recognized in private and public sectors for her creativity in planning and design and for her skillful approach to public relations and

advocacy, managing politically and environmentally sensitive projects requiring extensive agency reviews.



Maria Ogrydziak, AIA-Maria Ogrydziak Architecture, Davis

The principal of Maria Ogrydziak Architecture, a California firm specializing in expressive, custom, site-specific design, Maria Ogrydziak is a passionate

advocate for architecture's core role in everyday life. She is currently president of the AIA Central Valley Chapter.



Stephanie Reich, AIA-City of Glendale

Stephanie Reich is Senior Urban Designer for the City of Glendale. She previously held similar roles for the City of Long Beach and the City of Santa

Monica. Stephanie has also practiced architecture and urban design for 18+ years on her own and taught at design and architecture schools in Los Angeles and New York.



Andrew Spurlock, FASLA-Spurlock Poirier, San Diego

Andrew Spurlock has 35 years of experience as a landscape architect working with public, private, and institutional clients and with some of

the nation's best-known architecture firms. He is a Fellow of the American Society of Landscape Architects in recognition of a career of design excellence.

[To Act Out of Love, Not Fear]

Lou Marines

I like that you are looking at architects, and I think what you are asking for are anecdotes about what it is like to be, to witness, to be served by, a compassionate human.

I believe it is a moral choice to treat others with grace and dignity and love, and that ethical behavior results from living those moral principles.

The choice to act out of love, not fear, is one we each have to make every day. For example, to conquer my fear that I will be diminished if I am generous. Or to conquer my fear that I will be less valued if I stand in silent humility when others are vocal.

Such courage gives rise to the anecdotes you seek, and I hope they are rich and inspiring.

Louis L. Marines, Hon. AlA, is the former Chief Executive Officer of the American Institute of Architects. He founded and was the president of the Advanced Management Institute for Architecture and Engineering and is currently a consultant with FMI Corporation.